

# THE ILLUSTRATED LONDON NEWS

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BRITISH MANUFACTURE

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for all Ages.

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The most Delicious Sauce in the World  
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From all Chemists and Stores or  
Post Free in U.K. direct from—  
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Larola refreshes the skin and guards it against bitter winds and driving rain. It keeps the arms soft and white, the hands smooth and the complexion crystal clear. Use Larola night and morning and give your beauty the protection it requires.

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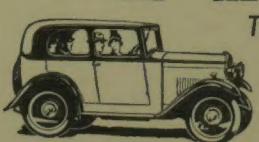
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*The finest light car in the World*



Super Seven models from £140, Super Nine models from £179,  
Six Cylinder models from £185. Write to-day for full details.

Dunlop tyres and Lucas electrical equipment standard.

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SMOKING MIXTURE

1'1<sup>d</sup> per oz.  
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*The "Vi-Spring" Overlay Mattress  
and the "Vibase" Mattress Support*

## *The Vi-Spring Mattress*

The 'Vibase' Mattress Support is well upholstered and covered in any of the handsome ticks to correspond with the "Vi-Spring" Mattress. In durability and appearance it is equal to the best supports of the box-spring type; yet sells at practically the same price as the best un-upholstered supports. Ask your house furnisher to show you this luxurious combination.

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FOR over 30 years this famous overlay mattress—the original mattress with pocketed springs—has set a standard of bed comfort that has never been equalled. Such is the reputation of the "Vi-Spring" that it is to-day the mattress which is used to equip the best-appointed homes and hotels, and the great luxury liners.

The "Vi-Spring" is the only mattress made by craftsmen with over 30 years' experience in the manufacture of pocketed spring mattresses. That is why the "Vi-Spring" gives such luxurious comfort and such sound service. Place this famous mattress on

**The VIBASE MATTRESS SUPPORT**  
and you have the World's greatest combination for perfect sleep.



**4-DOOR SALOON £285**  
(ex Works, Hendon).

Flush-type weatherproof sliding roof, £10 extra.  
Fixed-head Coupé - - - - - £295  
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Special 26 h.p. model for overseas.

**FAULTLESS  
GEAR  
CHANGE**

No double-declutching, no "feeling" for gears, no stalling, no noise—you need never make a bad gear-change on the Vauxhall Cadet. Synchro-Mesh gears give you a feeling of expert control; the Silent Second makes it pleasant to use your gears as you should. And in performance and appearance the Cadet is all you could wish for. Ask any dealer for a trial run, or write to General Motors, Ltd., The Hyde, Hendon, London, N.W.9.

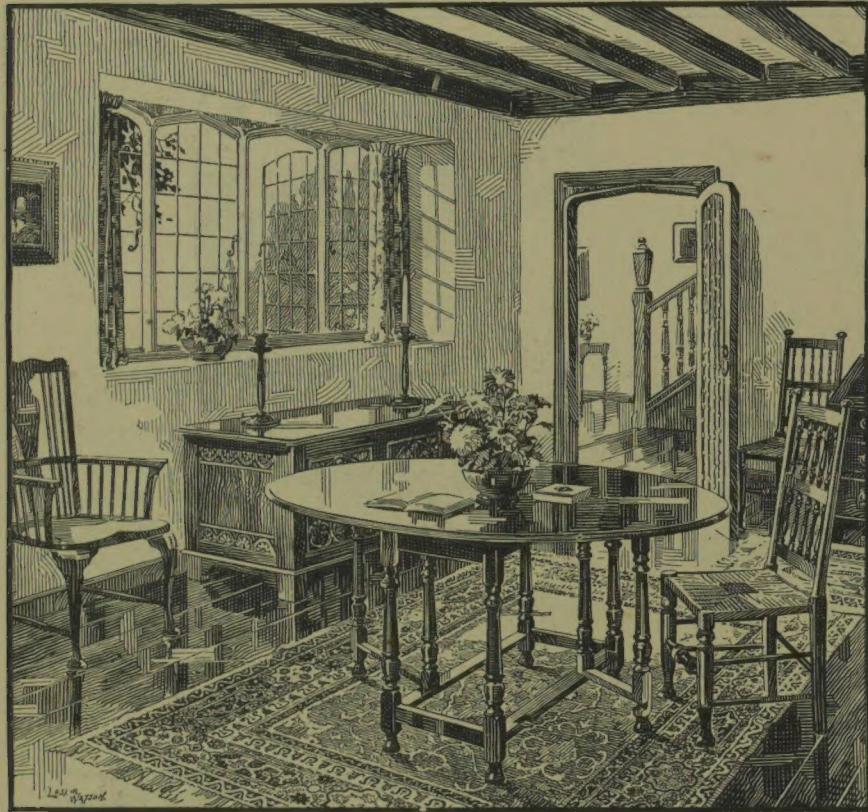


## VAUXHALL CADET

(17 H.P.—6 CYLINDERS)

*It's British*

COMPLETE RANGE OF MODELS ON VIEW AT  
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**Give your Home  
this bright touch**

A room looks so much brighter and more cheery when the floor radiates with the lustrous brilliance of Mansion Polish. Easy to use, this highly concentrated wax polish gives a mirror-like finish to Stained or Parquet Floors which enriches the colour and grain of the wood. It also polishes and preserves Linoleum. For Dark Woods use Dark Mansion.

**MANSION  
POLISH**

In Tins 6d., 10½d. and 1/9. Large Household Tin, containing 2 lb. net, 3/-.

## Don't be afraid of your gears . . .



"I got half-way up Hunchback Hill," said Mary, looking affectionately at her Vauxhall Cadet, "and then I decided to do the right thing and go into second. Believe me or not," she added, defiantly, "I changed down so quietly that not even a click came out of the gear-box!"

"Don't tell me," sniffed her brother, "that you've learned how to double-declutch at last!"

"I have not, and I'm not going to. You don't double-declutch on a Cadet nowadays, Mr. Know-all. You just move the lever, and it's done. And if you think, with all your miles of driving, that you've ever known a quieter second gear, I'll have a little bet with you."

"No, thanks!" said Dick, hurriedly. "I've just remembered. That car of yours has Synchro-Mesh and a Silent Second. Why, any learner first time out could have done as well as you on Hunchback Hill!"

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174-182

# THE ILLUSTRATED LONDON NEWS



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SATURDAY, FEBRUARY 13, 1932.



THE WORLD DISARMAMENT CONFERENCE AT GENEVA: MR. ARTHUR HENDERSON PRESIDING IN THE HIGH ROSTRUM.

The World Disarmament Conference began in the Salle du Grand Conseil, Geneva, on February 2. The President, Mr. Arthur Henderson—here seen seated in the centre of the high rostrum—sat while he read his opening address. "I refuse to contemplate even the possibility of failure," he said. "For, if we fail, no one can foretell the evil consequences that might ensue." The next two important pronouncements were those of M. Tardieu, the French Minister of War, and Sir John Simon, the British Foreign Secretary. On February 5 M. Tardieu issued, in advance of his speech, a document containing the French delegation's proposals. The main features of the scheme were an international police force to prevent war,

an international army to aid nations menaced by aggression, and a League fleet of bombing aeroplanes. Sir John Simon addressed the Conference on February 7. He stated that the British Government favoured the establishment of a permanent Disarmament Commission. They urged the abolition of gas and chemical warfare and of submarines. They would study the French project with close attention. M. Tardieu, who spoke next, said that France would resign some of her own force if a greater common contractual force were created. Subsequently the United States delegate, Mr. Hugh Gibson, supported the British proposals, and urged also restriction of tanks and heavy mobile guns, and protection of civilian populations from air bombing.



By G. K. CHESTERTON.

**E**VERYBODY understands by this time, I imagine, that our age is specially the Age of Psychology and therefore not the Age of Philosophy. Or, if we prefer to put the point otherwise, it is the Age of Suggestion and therefore not the Age of Reason. The world does not ask whether propositions are proved, but only whether people are persuaded. The tricks of every trade are tricks of selling things rather than tricks of making them. Peace has her victories no less renowned than war, but the supreme victory of peace is in what is called delivering the goods, rather than in making sure that the goods are good. Hence the economic embarrassment that has lately fallen on the world is particularly paralysing to that particular sort of world. It has actually been suggested by some that we have delivered too many goods. Anyhow, it is already suggested by many that the problem is no longer met by mere production followed by mere persuasion. Yet we retain the habit of working through psychology; through the subjective moods of multitudes rather than the objective truth about objects. It remains enormously powerful everywhere, especially in the United States. There are Americans, I believe, who actually walk about with a large label pinned on to their coats, inscribed in gigantic letters, "Trade is Good." Such men are doubtless a very small minority; but if they are a sufficiently large minority to be met with here and there by any men wandering about the continent, if they are fairly familiar objects of American life, then that is alone enough to lead us to think more charitably and sympathetically of many rather mysterious developments of that life. The man with the optimistic label does, after all, do something to bring his fellow-creatures together and to establish us all on the basis of a Brighter Brotherhood. He helps us to understand, for instance, why there are thirty-three men murdered in America every day.

But the truth really applies to England and the industrial parts of Europe quite as much as to any outlying or eccentric parts of America. And it is a truth which is at present very little understood. We are watching the end of a process of which we did not watch the beginning. We are confronted with the quiet collapse of something which had an even more quiet triumph. The world began to change somewhere about the middle and end of the nineteenth century; it changed in a great many other respects also; it changed in some respects for the better. But it changed in one particular point that nobody has ever properly noticed. Indeed, it is not at all easy to notice even when it is noticed. It was undefined and undemonstrated; but it was like a change in the centre of gravity of the globe.

One way of putting it is to say that the spotlight of social importance passed from the buyer to the seller. Almost all codes of morals or manners, from the Ten Commandments to the Declaration of Independence, had been conceived from the point of view

of the consumer. There was not then a new set of codes or commandments intended to inspire the trader. The man who was commanded not to covet his neighbour's ass was the sort of man who was employed in youth in keeping his father's asses. But it was in keeping the asses, not in getting rid of the asses to any human being who was ass enough to buy them. Or, again, to take the other example (the latest historical limit I have chosen), the eighteenth-century ideals of citizenship were concerned with a nation of citizens, especially in the sense of private citizens. They were not primarily

sometimes the bottle of claret that pursues the man. It is only fair to the Prohibitionist, not only in the matter of liquor, but of literature and other things, to admit that a rather different problem did arise when trade was filled with such a furious activity; when the wine-merchants would compass sea and land to make one wine-drinker. Moses thought of a man sitting under his own vine and fig-tree; and he would have thought it about as sensible to forbid the fig-tree as to forbid the vine. Jefferson, being a very gentlemanly democrat, really thought of a gentleman keeping wine decently and with dignity in his own wine-cellars. But there was *some* difference made to the problem when the profiteering and pushing type of trade swept like a whirlwind across the world.

The point of the new commercial morality was this; that whether or no it was the right of a consumer to consume wine, whether or no it was the duty of a conscientious person to refuse wine, it was emphatically and enthusiastically the duty of the wine-merchant (or of the commercial traveller of the wine-merchant) to sell wine, to sell more and more wine, to sell wine to everybody everywhere. I repeat that it is a duty; not a mere matter of avarice or rapacity. It is the whole point of the Age of Advertisement, otherwise the Age of Suggestion, that it suggested to all traders that it was their first duty to deliver the goods; it was identified with what was called Making Good. In every organ of publicity, in every form of popular publication, it was insisted that the one supreme social duty was the duty of the salesman to sell. It was not only his duty to his family, because it meant a better salary or a bigger commission; it was also his duty to his country, seeing that it might end in the display of the dazzling ensign, "Trade is Good." I am not directly quarrelling with that view at the moment; I know that millions of quite honest and innocent citizens have followed the ensign of "Trade is Good." I merely remark, as a point of positive fact, that after nearly a century of this sort of driving energy Trade is not good.



THE TARIFF QUESTION THIRTY YEARS AGO—MR. JOSEPH CHAMBERLAIN'S HISTORIC OBJECT-LESSON: THE APOSTLE OF PROTECTION EXHIBITING PROTECTION AND FREE TRADE LOAVES AT BINGLEY HALL, BIRMINGHAM, ON NOVEMBER 4, 1903.

The introduction by the Chancellor of the Exchequer of a Government Tariff Bill recalls the Protectionist fight which his father was waging some thirty years ago. It is interesting, therefore, to reproduce this drawing by S. Begg, then the Special Artist of "The Illustrated London News" in Birmingham, which was published in our issue of November 14, 1903. There appeared beneath it the legend: "Displaying two loaves which he had made to illustrate the difference in size which his tax would make in the loaf, Mr. Chamberlain said: 'I know there is a difference, because I know that the smaller loaf contains a few ounces less flour to correspond with the amount of the tax. But it is still, I think, a sporting question which is the big one and which is the little one.'"

concerned with a nation of shopkeepers; certainly not of noisy and restless and insatiable shopkeepers. That is a fact which does really make a certain amount of difference to later discussions about liberty and licence. The author of the Declaration of Independence, when he asserted that God gives every man a right to life, liberty, and the pursuit of happiness, would certainly have been amazed and astounded to meet a Prohibitionist complaining that the pursuit of happiness happened to take the form of the pursuit of a bottle of claret. Jefferson, the maker of American democracy, would certainly have said that a man had a right to the pursuit of the bottle of claret. But it is true that, as he conceived it, it was the man who pursued the bottle of claret. In an age of advertisement and publicity, it is

in my private capacity, that all that sort of business is coming to an end. I think we shall have to make another moral adjustment, to meet new conditions much more like the old conditions. But, in any case, we ought to have the historic sense to see what really happened when the old conditions changed to the new. What happened was this: that for the first time it was assumed that the average man was a commercial trader, as it was once assumed that he was a consumer. The consumer ceased to be the common denominator. The proof of the pudding was no longer in the eating; indeed, the Age of Suggestion did not condescend to proof. The act of virtue, the great civic duty, was the construction of the most convincing suggestion that Puddles' Puddings Are The Best.

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**MR. H. DU PARCQ, K.C.**  
Holder of the Inquiry into the riot at Dartmoor Convict Prison, the Report of which was published on February 6. Recorder of Bristol and a leader of the Western Circuit. Interested in prison questions. Member of Committee inquiring into treatment of habitual offenders.



**MR. GEORGE EYSTON.**

Beat the world's record for "baby" cars in an M.G. Midget on Pendine Sands on February 8; with a mean speed of 118.38 m.p.h. His fastest run was just under 120 m.p.h., in spite of water on the sands.



**MR. E. F. COX.**

Of Messrs. Cox and Danks, the firm who raised the German Fleet at Scapa Flow. Arrived at Portland on February 7 to take charge of the salvage of "M 2," utilising all the Admiralty divers and equipment.



**SEÑOR LEGUIA.**

Ex-President of Peru. Died February 6. Born 1863. Four times President. Sought the economic development of Peru, for which he regarded American capital as essential; hence his so-called "subserviency" to U.S.A.



**Lt.-COL. N. W. B. B. THOMS.**  
Officer Commanding the Shanghai Volunteer Corps, forming part of the Defence Force commanded by Brigadier Fleming. Appointed last June. Holds D.S.O. and M.C. Member of New Zealand Staff Corps.

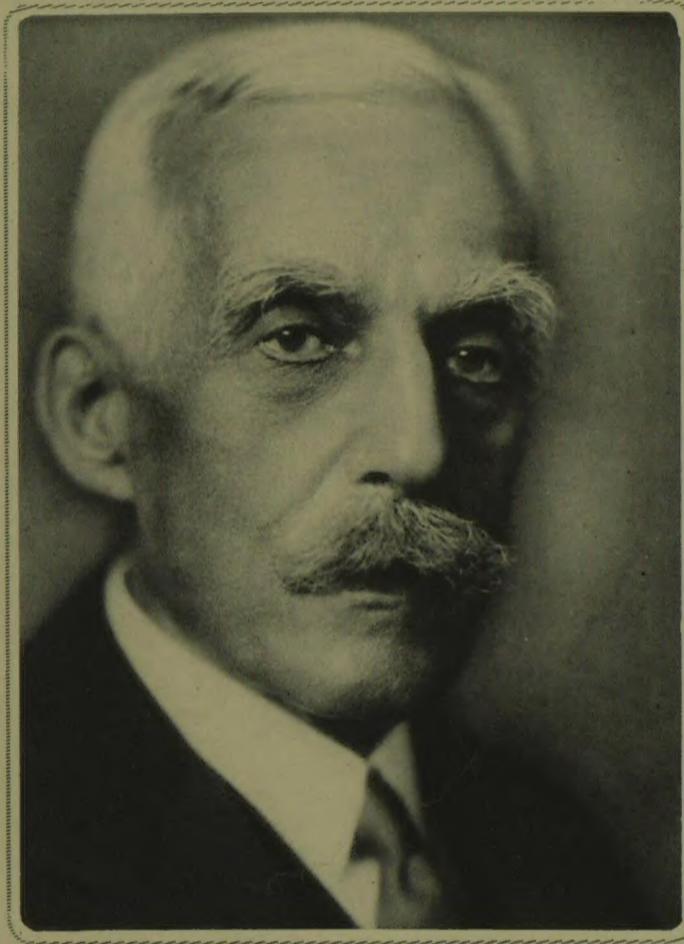


**ADMIRAL SIR H. KELLY.**  
The Commander-in-Chief of the China Station since 1931. Arrived at Shanghai on February 5. He got into touch with both Chinese and Japanese representatives and held a conference on February 7 to endeavour to arrange a renewal of the truce; without being immediately successful.



**SIR STANLEY JACKSON, WHOSE LIFE WAS ATTEMPTED BY AN INDIAN GIRL STUDENT; WITH LADY JACKSON.**

When Sir Stanley Jackson, the Governor of Bengal, was addressing the annual Convocation of Calcutta University in the Senate Hall on February 6, five shots were fired at him by a young girl graduate who was to have a B.A. conferred on her. He was unhurt. Dr. Suhrawardy leapt from the platform and struck the girl's hand up. Sir Stanley continued his speech; whereupon the assembly cheered him.



**MR. ANDREW MELLON, SECRETARY OF THE U.S. TREASURY: APPOINTED UNITED STATES AMBASSADOR TO LONDON.**

Mr. Mellon began his career as a statesman when he gave up his vast business interests in order to accept President Harding's offer of the Treasuryship in 1921. He was then a banker, from Pittsburg and one of the richest men in the world. He continued in office under Presidents Coolidge and Hoover. He played a leading part in the difficult question of war debts settlement.



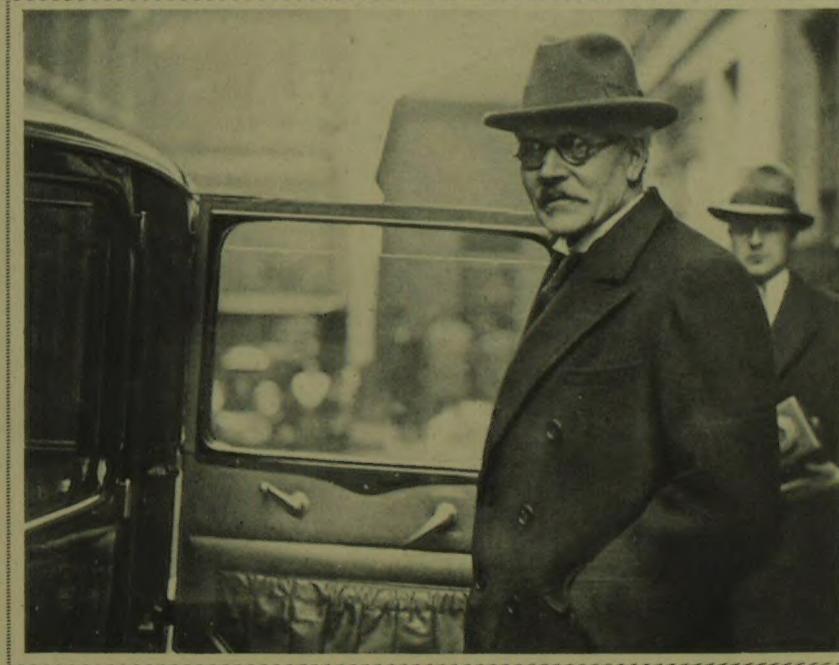
**SIR JOHN AND LADY SIMON AT VICTORIA STATION, EN ROUTE FOR GENEVA AND THE CONFERENCE.**

Sir John Simon, the Secretary of State for Foreign Affairs, left London on the afternoon of February 5 to attend the Disarmament Conference at Geneva, accompanied by Lady Simon. In his speech, given on February 8, he made a number of practical proposals for disarmament which included the abolition of gas, chemical warfare, and submarines, and the limitation of conscription.



**THE LEAGUE'S COMMISSION IN MANCHURIA: LORD LYTTON LEAVING PADDINGTON EN ROUTE FOR THE FAR EAST.**

Lord Lytton, Chairman of the Commission of Inquiry in Manchuria appointed by the League of Nations, embarked on the liner "Paris" on February 3 for China, via New York and the Pacific route. Other members of the Commission, from Paris, also travelled in the same liner, and were accompanied by three members of the League Secretariat. General McCoy (U.S.A.) will join them in the United States. It is hoped that they will reach Tokyo by the end of the month.



**THE PREMIER'S SUCCESSFUL EYE OPERATION: MR. MACDONALD ENTERING A CAR IN DOWNING STREET, ON HIS WAY TO A NURSING HOME.**

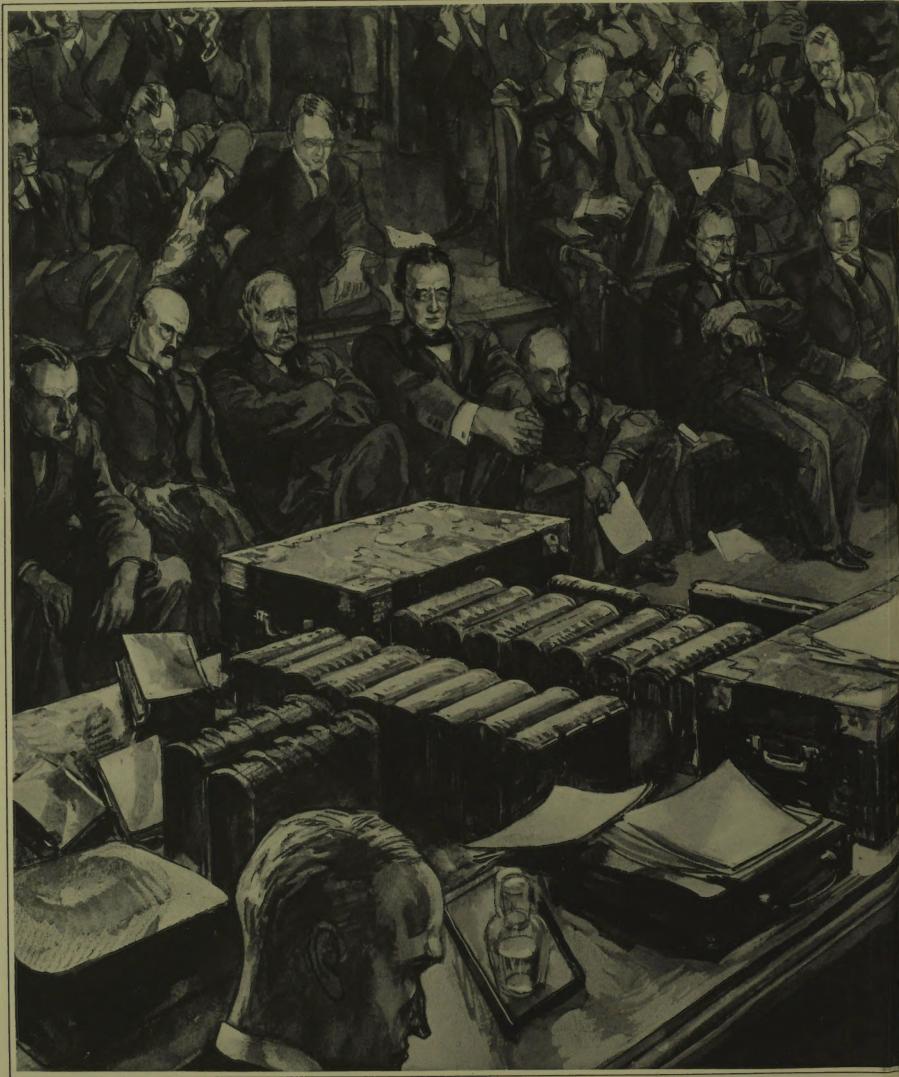
An operation on the Prime Minister's left eye was performed on February 3. He attended the meeting of the Cabinet in the morning, and then left Downing Street for the nursing home in Park Lane. A bulletin stated that the operation was successfully undertaken at 6 p.m. All that would be required to restore him to health, it was said, was a complete rest for a day or two. The healing of the eye proceeded normally.

## THE REVIVAL OF PROTECTION AFTER NEARLY A CENTURY:

DRAWN BY OUR SPECIAL ARTIST,

## A HISTORIC TURNING-POINT IN BRITISH FISCAL POLICY.

STEVEN SPURRIER, R.O.I.



"A POLICY WHICH WILL LAY THE FOUNDATIONS OF A NEW SPIRIT OF UNITY AND CO-PROPOSING MEASURES THAT FULFIL HIS FATHER'S SCHEME OF IMPERIAL PREFERENCE

The House of Commons was crowded for the historic occasion, on February 4, when Mr. Neville Chamberlain, Chancellor of the Exchequer, made his eagerly awaited statement of the Government's tariff policy. In the Peers' Gallery the Prince of Wales, the Duke of York, and Prince George listened to the speech, that outlined a system of protection such as this country has not had for nearly a hundred years, since Sir Robert Peel began the reform of the Customs in 1842. Mr. Chamberlain summarised the objects he had in view, under seven heads: (1) to correct the balance of trade by diminishing imports and stimulating exports; (2) to raise fresh revenue; (3) to prevent a rise in the cost of living; (4) to apply a system of moderate protection for industry and agriculture; (5) to render our own production and distribution more efficient; (6) to use the tariff system for negotiations with foreign countries; (7) to offer advantages to the Dominions and Colonies. "We believe," he continued, "that we have framed a policy which will bring new hope and new heart to this country and will lay the foundations of a new spirit of unity and co-operation throughout the Empire. The basis of our proposals is a general



OPERATION THROUGHOUT THE EMPIRE": MR. CHAMBERLAIN, CHANCELLOR OF THE EXCHEQUER, AND TARIFF REFORM.—(ON THE RIGHT) SIR HERBERT SAMUEL, WHO ATTACKED THE PLAN.

*ad valorem* duty of 10 per cent. upon imports. . . . Additional duties may be imposed upon non-essential articles. . . . So far as the Dominions are concerned, neither the general nor the additional duties shall become operative before the Imperial Conference (at Ottawa) is concluded. . . . All produce from all Colonies, Protectorates, and Mandated Territories shall be completely exempt." Mr. Chamberlain recalled that these proposals were "the direct and legitimate descendants" of the Imperial Preference and Tariff Reform scheme of his father, Mr. Joseph Chamberlain. On the Front Bench, in the foreground, from left to right, are Sir Samuel Hoare (head only), Sir John Simon (top of head), Mr. Runciman, Mr. Baldwin, Captain Margesson, and Sir Herbert Samuel (Home Secretary). After the Chancellor's speech, Sir Herbert Samuel (one of three Cabinet Ministers who dissent from the Government's tariff policy) attacked the proposals. On the opposite side, from left to right in front (beginning with the second figure), are Mr. Attlee, Mr. Lansbury, Sir R. Cripps, Sir Frederick Hall (on step of gangway), Col. Gretton, Mr. Kirkwood (next but one), Mr. Maxton, and Mr. Buchanan.

## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE MEMORIAL SERVICE AT SEA FOR THE DEAD OF "M 2": DROPPING A WREATH FROM THE SUBMARINE BRANCH OVER THE SIDE OF H.M.S. "ADAMANT."

The service was held on the quarter-deck of H.M.S. "Adamant," tender to the submarine dépôt-ship. The clergy were a Church of England chaplain and a Roman Catholic chaplain. Of the four wreaths subsequently dropped upon the waters over the wreck, which lies eighteen fathoms deep, that of the Submarine Branch had intertwined among its flowers a number of cap bands with the inscription "H.M. Submarines."

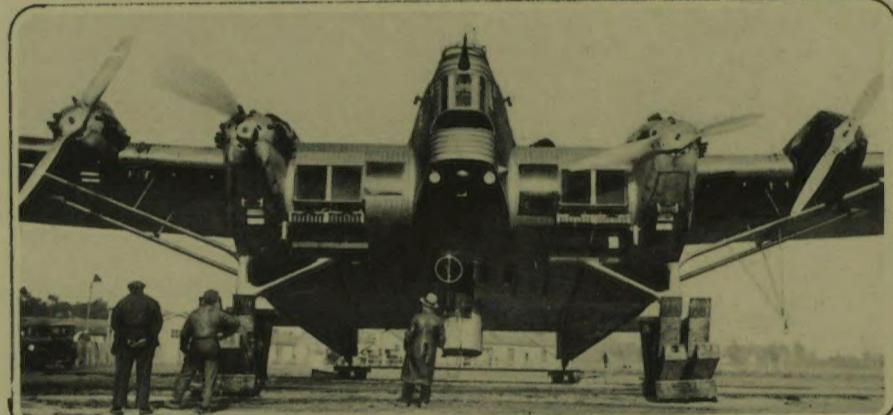


THE NEW DEEP-SEA OBSERVATION-CHAMBER (X) IN "TEDWORTH": THE SHIP FROM WHICH THE DIVING OPERATIONS WERE DIRECTED OVER THE RESTING-PLACE OF "M 2." In our issue of February 6, we gave a page illustrating diagrammatically the Navy's new Deep-Sea Observation-Chamber, then ready for use in locating the sunken "M 2." The device is here seen in H.M.S. "Tedworth." It is a means of exploring the sea-bed at depths inaccessible to ordinary divers and of decreasing that interference by rough conditions on the surface and by under-water currents which complicated the search for "M 2."



EXPELLED FROM SPAIN: JESUITS POINTING OUT THEIR BAGGAGE ON ARRIVAL AT A CUSTOMS POST.

On February 5, before the long-drawn-out debate on the expulsion of the Jesuits from Spain was cut short by a guillotine vote, the Minister of Justice urged that the Government was not irreligious, but merely neutral, and argued that the presence of the Jesuits in Spain was illegal. Difficulties are being encountered in the endeavour to open schools in establishments vacated by the Jesuits.

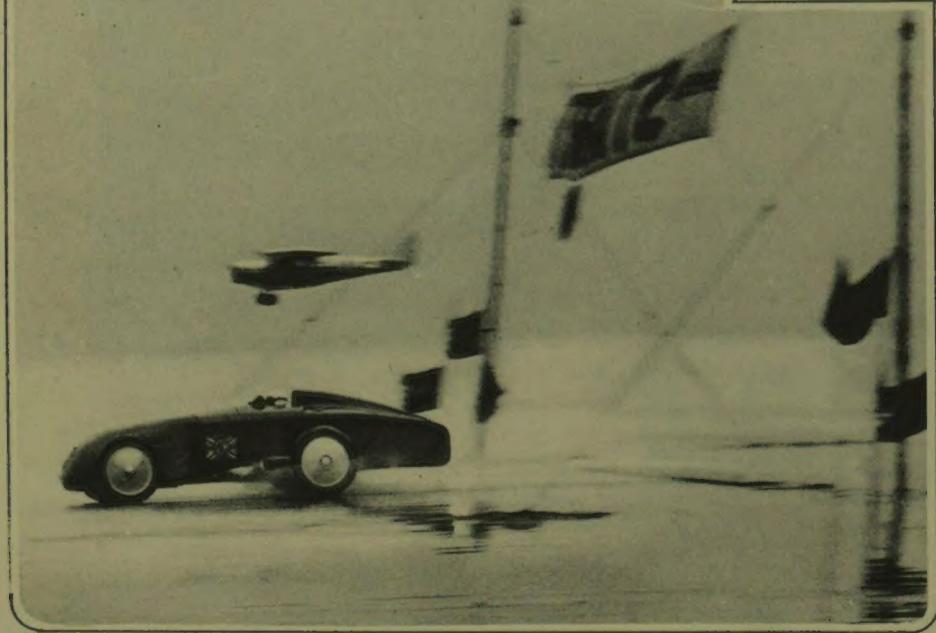


A NEW NIGHT BOMBER FOR THE FRENCH FORCES: AN AEROPLANE ABLE TO CARRY 5510 LB. OF BOMBS AND FITTED WITH THREE MACHINE-GUNS.

We are informed that this aeroplane has just passed its first trials with success and that the weight of bombs it can carry is 5510 lb. Its armament includes three machine-guns, with which it can defend itself from whatever point an attack is launched. Its maximum speed is given as over 130 miles an hour.



A PNEUMATIC-TYRED TRAIN: THE TEN-WHEELED COACH, WHICH SEATS TWENTY-FOUR PASSENGERS AND IS DRIVEN BY A 27-H.P. PETROL ENGINE.



ONE HUNDRED AND TWENTY MILES AN HOUR IN A BABY CAR: MR. GEORGE EYSTON ENTERING THE MEASURED MILE IN HIS M.G. MIDGET DURING HIS RECORD-BREAKING DRIVE AT PENDINE SANDS.—THE CAR TRAVELLING FASTER THAN THE ESCORTING AEROPLANE.

Mr. George Eyston, who was driving an M.G. Midget, broke the world's record for baby cars at Pendine Sands on February 8. He attained a mean speed of 118·38 miles an hour, and his fastest run was at a speed of practically 120 miles an hour. The previous record was made on the Brooklands track by Lord Ridley, who reached 104·56 miles an hour. It is of more than usual interest to add that the engine of Mr. Eyston's car is smaller than that fitted to many motor-cycles, a fact which presented difficult suspension problems to the car's designers. The achievement was the more notable in that air visibility was by no means good and that there was casual water on the fairly firm surface of the sand.



A PNEUMATIC-TYRED TRAIN: THE CAR-LIKE APPEARANCE OF THE FRONT OF THE COACH; SHOWING HOW THE WHEELS FIT OVER THE RAILWAY-LINES.

The coach with pneumatic tyres which is illustrated above had a trial run on the L.M.S. line between Bletchley and Oxford on February 8. A speed of fifty miles an hour can be attained in 1000 yards from the start. If a tyre deflates, a hooter in his cab warns the driver. A spare wheel is carried.

**THE FALL OF TAFILET;  
THE DISSIDENT STRONGHOLD WHICH  
LYAUTEY FAILED TO OCCUPY IN 1919:**



THE FRENCH OCCUPATION OF THE TAFILET OASES: THE PALACE OF THE DISSIDENT LEADER BELKACEM, AT RISANI, SHOWING THE EFFECT OF A FRENCH AIR-RAID.



A "HORNETS' NEST"  
WHICH DISTURBED SOUTH MOROCCO  
SUCCESSFULLY "SMOKED OUT."



OUTSIDE BELKACEM'S FORTIFIED DWELLING-PLACE AT RISANI, IN TAFILET: A COMPANY OF FRENCH TANKS ON GUARD AFTER THE AGITATOR HAD FLED—INSET: SOME OF HIS WIVES LEFT BEHIND BY BELKACEM.

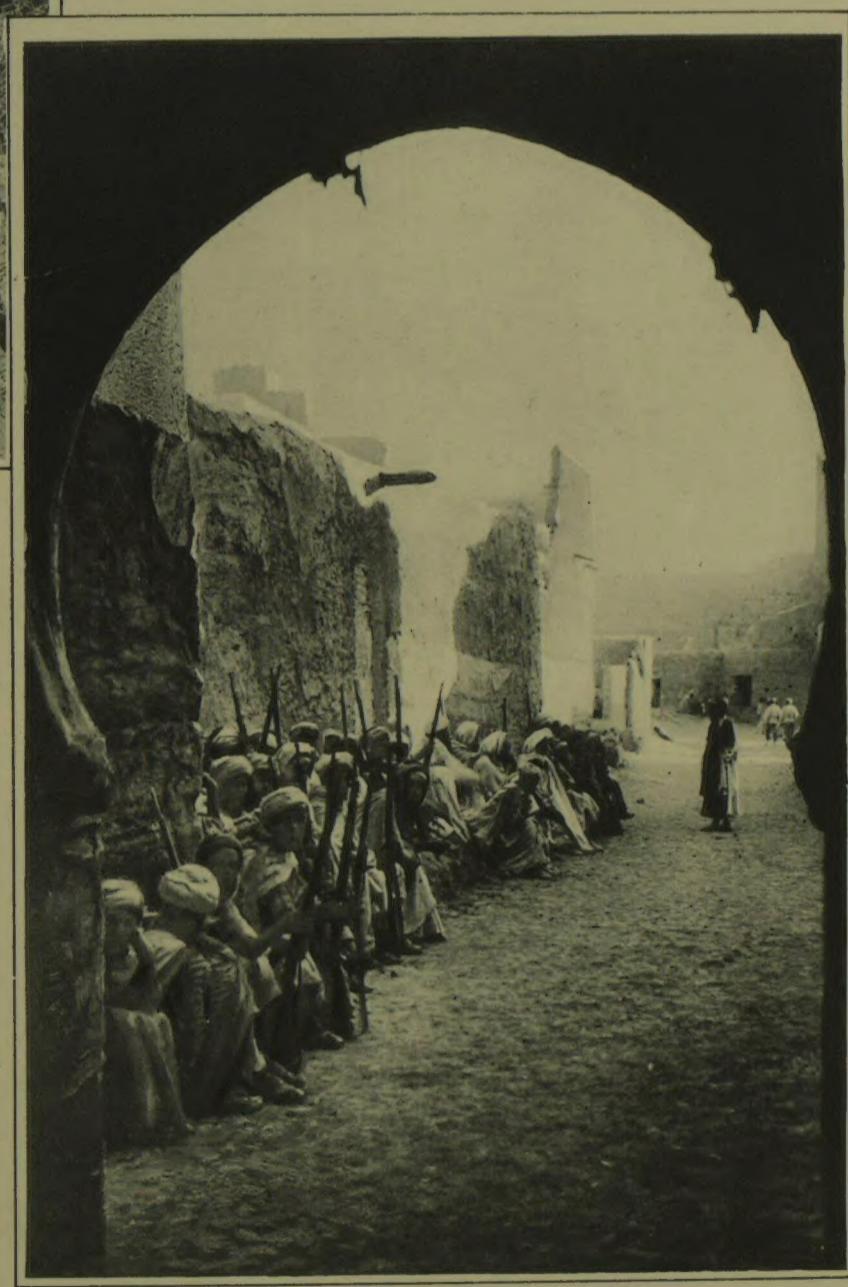


AN AIR PHOTOGRAPH OF THE TAFILET OASES: FORTIFIED VILLAGES SITUATED AMONG PATCHES OF CULTIVATION IRRIGATED FROM THE WADY ZIZ (RIGHT); AND (CENTRE) THE RISANI CLUSTER, WITH BELKACEM'S OWN PALACE (WHITE SQUARE).



THE SUBMISSION OF TAFILET: THE MEN OF THE OASES HANDING IN THEIR ARMS IN ORDER THAT THEY MAY BE DESTROYED.

Since the insurrection of Moroccan tribes under Belkacem in 1917, Tafilet has been the rallying-point of the dissidents, and when Marshal Lyautey tried to occupy it in 1919 Belkacem again rallied the tribes and the French forces had to be withdrawn. Two years later it was estimated that a frontal attack would need 200,000 men and cost 1,000,000,000 francs. The French decided, however, on the less costly method of encircling Tafilet gradually, while political officers negotiated with friendly disposed chiefs to detach them from their allegiance to Belkacem. After meeting with serious opposition in a campaign which lasted several months, French forces under General Giraud, including men of the Foreign Legion, native troopers, and irregulars, with armoured cars and aeroplanes, occupied Tafilet in January. Some 30,000 families of the Tafilet and neighbouring tribes



THE END OF TAFILET AS A CENTRE OF LAWLESSNESS IN SOUTH MOROCCO: MEN OF THE OASES WAITING THEIR TURN TO HAND OVER THEIR ARMS.

made their submission forthwith; but Belkacem, though at one time surrounded, succeeded in breaking through under cover of darkness, leaving his wives and a considerable store of ammunition behind. Tafilet oases are the home of the Filali dynasty, to which belongs the present Sultan of Morocco. They are situated south of the High Atlas and cover about 115 square miles; with a population estimated at 80,000. They have long been the dwelling-place of the raiders who have repeatedly attacked French posts on the borders of Algeria and Morocco, and have rendered the crossing of the Sahara at this point unsafe. A more recent message, from Rabat on February 4, stated that Belkacem was hiding among the sand dunes with only thirty followers. He was ill and discouraged, it was stated, and his early capture was expected.

## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



A STRANGE FORM OF LOCOMOTION: TWO "DYNASPHERES"; ONE ELECTRICALLY DRIVEN (LEFT) AND THE OTHER MOVED BY PETROL-MOTOR.

The correspondent who supplies the remarkable photograph reproduced here, writes: "'Dynasphere' wheels, it is hoped by their inventor, Dr. J. A. Purves, of Taunton, will revolutionise modern transport. They were recently tested on Brean Sands, near Weston-super-Mare. The 'Dynasphere' is driven by a small petrol-motor or by electricity. The 10-foot wheel revolves, and the driver's seat remains at the bottom by its own weight. The wheels are said to be capable of 30 m.p.h."



A DIAL ON THE WHEEL AND A GIANT RECEIVER ON THE SIDE-CAR: ADVERTISING THE TELEPHONE SERVICE BY NOVEL MEANS.

An advertisement campaign on a large scale is now being run by the Post Office to increase the use of the telephone service. This photograph from Leeds shows a new and ingenious publicity method. The dial on the wheel of the motor-cycle draws attention to the change to automatic dialling which the telephone service is bringing about, while the new type of receiver, which is replacing the clumsier pedestal type, is illustrated on the side-car.



THE MOSAICS OF WESTMINSTER CATHEDRAL: THE DECORATION OF THE LADY CHAPEL COMPLETED.

The magnificent mosaic ceiling of the Lady Chapel in Westminster Cathedral has been completed, and was unveiled by Cardinal Bourne on February 1. The ground is of gold, and the decoration represents Christ in Glory above the Tree of Life, with Our Lady on the left and St. Peter on the right. Mr. Gilbert Pownall is the artist responsible for the design.



A STATUE OF HERMES CAUGHT IN A FISHING-NET: A FINE ROMAN COPY OF A GREEK ORIGINAL.

A statue of Hermes Logios was recently found in the sea off Anzio, the ancient Antium, and has been brought to Rome for examination. It has been officially pronounced a Roman copy (first century A.D.) of a Greek original which dates from the middle of the fifth century B.C. Our photograph shows it thickly incrusted with sea-growths and stained red in patches by the dye-producing mollusc, *murex*. The Greek marble of which it is made was found, however, to be uncorroded, and the incrustation will shortly be removed. The statue will then, it is believed, surpass in merit the copy already in the Ludovisi collection in Rome. This copy has been badly restored.—[Photograph by Chaffourier, Rome.]



ANOTHER, AND INFERIOR, ROMAN COPY OF THE SAME GREEK ORIGINAL: A STATUE IN THE ROME MUSEUM.



A FAMOUS HERD IN JEOPARDY: THE WILD CATTLE OF CHILLINGHAM, FOR THE PRESERVATION OF WHICH A FUND HAS BEEN STARTED.

The Zoological Society of London, attempting to keep together the herd of wild cattle of Chillingham, have appointed Lord Grey of Fallodon, Mr. Hugh S. Gladstone, and Sir Peter Chalmers Mitchell trustees of a fund for that purpose. The herd is believed to have been in the park of Chillingham Castle since the thirteenth century, and to be descended from the aboriginal herds of the great Caledonian forest.—[Photograph reproduced by Courtesy of the "Field."]



A MODERN ALCHEMIST: M. DUNIKOWSKI, THE POLISH SCIENTIST, AT HIS EXPERIMENTS IN PARIS FOR PRODUCING GOLD FROM MINERAL SALTS.

M. Dunikowski is on trial in Paris for alleged fraud. On January 23 we reported an unsuccessful attempt which he made to transmute metal into gold, but he has now conducted other and perhaps more successful experiments. Working before a crowd of experts and lawyers, he obtained, by use of his mysterious "Z" rays, a powder, resembling ivory in appearance, in which minute specks of gold were stated to be visible under the microscope.

THE SEARCH FOR "MISS EUROPE" AND "MISS UNIVERSE":  
COMPETITORS IN THE WORLD BEAUTY COMPETITION.



Girls representing the various European countries, including nations of European stock in South America, have been chosen by committees in their own lands, and, after assembling in Paris, are to proceed to Nice, where the title of "Miss Europe" will be bestowed upon one of them. After that, if precedent is followed,

a further contest will take place in America in order to select a "Miss Universe." The judgment at Nice is to be decided by a committee of artists under the presidency of M. Maurice de Waleffe. In 1929 the competition was won by a Hungarian, in 1930 by a Greek, and in 1931 by a French girl. Above we give the portraits of fifteen out of the seventeen European competitors; the other two represent Greece and Macedonia.

## A FRESH LINK BETWEEN UR AND MOHENJO-DARO:

THE DISCOVERY OF A SEAL TYPICAL OF THE INDUS CIVILISATION AND OF A MYSTERIOUS GRAVE-SHAFT OF THE SECOND DYNASTY AT UR, WITH "COFFINS" AND FUNERAL FURNITURE.

By C. LEONARD WOOLLEY, Leader of the joint Expedition of the British Museum and the Museum of the University of Pennsylvania to Mesopotamia.

**W**ORK on the great predynastic cemetery at Ur stopped two years ago, when it became clear that there were no more graves of the early period; but during last summer a study of the records showed that in all probability there was still something to be found: in a small, unexcavated area on the cemetery outskirts there should be an important burial not of the predynastic age, but of the time of the practically unknown Second Dynasty of Ur.

On this patch of ground work started at the beginning of the season. At a depth of ten feet from the modern surface we came upon a clean-cut face in the soil, the side of the original tomb-shaft, which, as we traced it round, gave us a rectangle measuring forty-nine feet by twenty-six; one end of it we could not touch, for it ran under the foundations of the mausoleum of King Bur-Sin; but this cut off only some ten feet of the pit's length, and the rest was open for excavation. At first it seemed to be only too open, for the rubbish filling the shaft was of the period of the Third Dynasty of Ur, and showed that the upper part at least had been disturbed by the workmen who built Bur-Sin's tomb in about 2220 B.C.; a floor of mud bricks

two feet of mixed soil and then another brick floor, on which stood another altar in its walled niche of mud bricks, but this time standing well out towards the middle of the shaft and facing north-west instead of north-east: evidently the filling of the pit had been done in stages, and each stage had been marked by

the altar there was a solid brick bench of the same height as the niche wall, extending for seven feet or more along the pit's side, and a similar bench occupied the west corner of the pit. The brick floor on which these stood was three feet thick, laid over a carefully smoothed mud surface which was itself the fourth floor of the shaft. Cut into this floor there were hollows, circular or roughly square, two of them lined with bricks, which were full of wood-ash; ceremonial fires had marked this stage of the funeral rites. In the middle of the shaft, extending half-way across it from the north-west side, there was a rectangular enclosure with low walls of mud brick and a smooth mud floor sunk fifteen inches below the surrounding level; here were found traces of grain and small animal bones.

Underneath this unbroken mud floor lay eighteen graves. They were not all at the same level; some were only just under the surface, most were resting on or dug into the bottom of the shaft, which was six-and-a-half feet below the

floor; but all must have been virtually contemporary, for the same funeral rites had served for all alike, as the floors were laid above them and the altars built. The most important burial was that lying immediately below the enclosure on the mud floor. Sunk for half its height in a pit whose sides were lined with clay and metal vessels, a great copper trident laid at its foot, there was a coffin containing the body of a man. On his head were three oval frontlets of thin gold, a gold ribbon was twisted in his hair, and coiled gold hair-rings were fixed to the ends of two long locks which hung down over his chest. A necklace of small gold and carnelian beads, and another of large gold beads and splendid agates were round his neck, and on his arms bracelets of copper, silver, and gold; he had a copper axe and dagger, and a great copper cauldron lay behind

[Continued on opposite page.]



IMPRESSIONS OF SEALS BROUGHT TO LIGHT IN A SECOND-DYNASTY GRAVE-SHAFT AT UR: IN THE CENTRE (ABOVE) AN IMPRESSION OF A CIRCULAR SEAL WITH A BULL AND INDUS VALLEY SCRIPT FOUND IN THIS MESOPOTAMIAN EXCAVATION (C. 2800 B.C.); WITH (INSET BELOW IT) ONE OF THE SEALS DISCOVERED AT MOHENJO-DARO ON THE INDUS, BY SIR JOHN MARSHALL, REPRODUCED BY US TO DEMONSTRATE ITS STRIKING SIMILARITY TO THE UR FIND.

The seal with the bull and an inscription in the Indus Valley script which was found at the level of the lower of the two altars in the grave-pit of the Second Dynasty of Ur is described by Mr. Woolley as "a circular seal of grey-brown steatite carved with the figure of a bull and an inscription in the Indus Valley script. This fresh link," he adds, "between the civilisations of Sumer and Mohenjo-daro is the more precious because we can assign to it a fairly certain and definite date . . . about 2800 B.C."

a ceremony. It was on this floor, but at the extreme north-west side where the upper levels had been disturbed, that the first objects were found; one was a white shell cylinder-seal of no great interest, but the other was a real treasure—a circular seal of grey-brown steatite carved with the figure of a bull and an inscription in the Indus Valley script (see *The Illustrated London News*, Dec. 19, 1931). This fresh link between the civilisations of Sumer and Mohenjo-daro is the more precious because we can assign to it a fairly certain and definite date:



THE SECOND-DYNASTY BURIALS AT UR: A MODEL BOAT MADE OF BITUMEN (BELOW THE WORKMAN), AND A CLAY-COVERED REED TABLE (LEFT) IN SITU OVER THE FOOT OF A GRAVE.

Ur photographs by Courtesy of the British Museum and the Museum of the University of Pennsylvania.

which had originally extended over the entire pit had been broken through at the north-west side, and the mixed rubbish here went down to a lower level; but, for the most part, the mud floor marked the limit of such intrusion.

Under the intact part of the floor against the south-east side of the shaft there was found a mud wall a little more than a foot high, forming three sides of a square in which was a low altar, the whole thing carefully built and plastered; from it a rough floor of bricks extended over the entire shaft, broken only at the extreme north-west edge. Below this came

if the seal belongs, as it appears to do, to the original filling of the shaft, it was put here about 2800 B.C., and it gives an authentic starting-point for Indian chronology.

Behind and to the north-east of



DETAILS OF A SUMERIAN REED-COFFIN FAITHFULLY PRESERVED FOR NEARLY FIVE THOUSAND YEARS: THE COLOURED IMPRESSION LEFT BY THE REED COFFIN IN THE HARD SOIL (AND SHOWING CLEARLY THE STRING LACING OF THE REEDS) WHICH COULD BE PHOTOGRAPHED "AS IF IT HAD BEEN THE SOLID ORIGINAL." (SEE ILLUSTRATION ON THE OPPOSITE PAGE.)

## THE UR OF THE SECOND DYNASTY: A MYSTERIOUS GRAVE-SHAFT FOUND.

PHOTOGRAPHS BY COURTESY OF THE BRITISH MUSEUM AND THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA.



THE SECOND-DYNASTY TOMB-SHAFT: THE LOWEST OF ITS SERIES OF MUD FLOORS; SHOWING THE SHALLOW, SUNKEN, WALLED ENCLOSURE (IN FRONT OF THE WORKMAN) BENEATH WHICH LAY THE BURIALS, AND TWO ALTARS, AT DIFFERENT LEVELS (LEFT), AND A FIRE-PLACE.



A COFFIN WITHOUT SUBSTANCE BUT ALMOST PERFECTLY PRESERVED IN APPEARANCE! THE COLOURED IMPRESSION LEFT IN THE HARD SOIL PHOTOGRAPHED AS IF IT HAD BEEN THE SOLID GABLE-ROOFED, STRAIGHT-SIDED, REED ORIGINAL (6FT. 6 IN. BY 27 IN. BY 29 IN. HIGH).

*Continued from opposite page.*

his knees, a copper bowl by his hands; two clay beakers completed the coffin furniture. On the floor of the pit, at the coffin's foot, there was a bitumen model of a boat, five feet long, and by it a table, made of reed-stems smoothly plastered with green clay, on which had stood two pottery vessels; the table had collapsed and the pots lay broken under its rim. Behind this, under the altar niche, was a second coffin; the body in it—that of a man—was less richly adorned, though he too had necklaces of gold, agate, and carnelian beads, two gold frontlets, gold ribbons in his hair, gold ear-rings and finger-ring. But the surprising thing was the coffin itself, for, although its substance had perished, it was in appearance almost perfectly preserved, and the coloured impression it had left in the hard soil could be photographed as if it had been the solid original. The coffin, six feet six inches long, twenty-seven inches wide, and twenty-nine inches high, had straight sides and a gable roof; it had a wooden frame, and all the rest was of stout reeds laced together with string; in shape it was exactly like the shell in which the modern Arab is carried to his grave. Doubtless this was the shape of the many reed coffins which we have found in the pre-dynastic and Sargonid cemeteries; but now, for the first time, we have obtained an example complete, even to the slope of its gable and the details of its construction. Alongside this grave was another of a man very similarly adorned; of the other graves, two were of children and the rest of women, nearly all wearing the gold ornaments of the period—ribbons, ear-rings, necklaces. These lay behind the altar niche or in the open spaces on either side of the walled enclosure on the lowest floor, and would seem subordinate to him who lay below the enclosure itself; but each woman has an individual grave, unlike those Court ladies who were ranked in the "death-pits" of an earlier age. The shaft is totally unlike anything else that we have found at Ur. As is proved by the character of the objects in it, which must come some little while before the time of Sargon of Akkad (*circa* 2630 B.C.), it belongs in date to the Second Dynasty of Ur, a period about which nothing is known. It produced no written record, and, with its independent bodies uniformly attired and its succession of funeral rites, celebrated as the pit was gradually filled in, it remains a complete mystery.

The remarkable discoveries recently made at Ur by Mr. Leonard Woolley, of the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania, and illustrated here, are fully described in an article of great interest which is given on the opposite page. Most remarkable of all the finds is the circular seal carved with the figure of a bull and an inscription in the Indus Valley script (illustrated opposite), which was unearthed at the level of the lower of the two altars in the grave-shaft illustrated on this page. In connection with this suggestive discovery of this Mohenjo-daro seal in a Second-Dynasty grave-pit at Ur dating from about 2800 B.C., some words of Sir Arthur Keith's, quoted



THE MYSTERIOUS GRAVE-SHAFT OF THE SECOND DYNASTY OF UR SEEN IN SECTION: A REMARKABLE SERIES OF FINDS (MENTIONED IN ORDER; DESCENDING THE PIT)—A BRICK FLOOR WITH AN ALTAR FACING NORTH-EAST; ANOTHER BRICK FLOOR WITH AN ALTAR FACING NORTH-WEST (THIS AT THE LEVEL AT WHICH THE MOHENJO-DARO SEAL WAS FOUND); ANOTHER FLOOR WITH FIRE-PLACES; AND THE LOWEST LEVEL, WITH TWO COFFINS—ONE SITUATED UNDER THE ALTAR AND ONE ACCOMPANIED BY A MODEL BOAT AND A TABLE.

by Mr. Woolley in his book, "The Sumerians," take on a peculiar significance. "One can still trace the ancient Sumerian face," Sir Arthur writes, "eastwards among the inhabitants of Afghanistan and Baluchistan—some 15,000 miles distant from Mesopotamia—until the valley of the Indus is reached." Vast possibilities rise to the mind; their eventual resolution still awaits the archaeologist's spade.

## CONCERNING DISARMAMENT.

By SIGNOR GUGLIELMO FERRERO,

The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our series of occasional articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

SINCE the beginning of February, disarmament has been the great question of the day for the whole world. For the last ten years it has figured in official discussions, in the form of technical problems which are very obscure and by no means easy for the general public to understand. It would be impossible to discuss those particular problems here. I think, however, that a general view of the development of war during the last century might serve to give correct perspective and thus help the inexpert to understand whence the technical difficulties sprang and whither they are leading. We know that the French Revolution changed the principles and methods of war. In what did those changes consist? That is the first point we must clear up; for the present problem of disarmament arises from it.

The wars of the eighteenth century were wars with two chief characteristics; that is to say, they blended open warfare and trench warfare. When they were able to do so, the armies spread out to hold a number of detached points, where they fortified themselves, forming what is called in military language a cordon—an ideal cordon with no physical continuity; immovable, yet articulated and endowed with a certain elasticity. But armies do not remain indefinitely at their chosen positions; at a certain moment, the line of one of the two armies is penetrated, and that army is forced to compel the opposing army also to leave its positions and mobilise its cordon. If the operation succeeds, both armies regain their mobility, begin open warfare again, and, more often than not, end by fighting one or several battles. Then, after a more or less lengthy period of open warfare, the enemies stabilise themselves once more on fortified positions. Sometimes that game would last for several years. Such was the plan of a war of the eighteenth century. In what way did the Revolution change that plan? By almost entirely suppressing trench warfare. In the Napoleonic wars positions played only a very secondary, a momentary, part; war became almost exclusively a war of open warfare. The armies sought each other out, with the intention of fighting as quickly as possible a decisive battle which would utterly crush the enemy.

"I only see one thing in war," said Napoleon; "that is masses. I try to destroy them, feeling certain that the accessories will fall of themselves."

What is the deep meaning and the historical implication of that revolution in the principles and methods of war? That was a decisive question which the nineteenth century had to solve. After the uncertainties and the oscillations to which we shall presently return, Napoleon found a solution which must have flattered his vanity; the war of the eighteenth century was a conventional, artificial, and, consequently, a false war; the Revolution and Napoleon had discovered real and absolute war in its definite and eternal forms. In other words, the nineteenth century alone knew how to make war. The most celebrated military theorists, from Jomini and Clausewitz to Von der Goltz and Marshal Foch, all held that doctrine, which the Staffs, in their turn, venerated as an indisputable truth, regarding it as a law when organising their armies.

But that acceptance did not prevent European armies, from 1815 to 1914, returning periodically, whether they were aware of it or no, to the methods and principles of the "false" war of the eighteenth century. It is one of the least-known but most important facts of the history of the nineteenth century. The first great reaction against the Napoleonic school began in France after 1815 and lasted till 1870. During those fifty-five years the French army became the model of all the European armies; but it was only partially organised upon the principles and examples of the armies of the Revolution and the Empire. One finds in it an ingenious mixture of the army of the ancient régime and the army of the Revolution. Napoleon and his campaigns were not the definite and eternal model by which every warrior was to be inspired; the conception of war, its principles and methods, was nebulous during the long peace, and nebulous thanks to it.

It was only after 1848 that Napoleon was once more regarded as the revealer of true war, the unique master of that art; and it was not in Paris that he was then so hailed, but in Berlin. Between 1860 and 1870, the Prussian General Staff returned to the study of Napoleon's campaigns and prepared the war of 1870 according to its principles; to mobilise rapidly, to forestall the enemy by invading his territory, to make his army live on the invaded country, to seek out the enemy mass-formations in order to destroy them in a series of decisive battles, and to deal his enemy a series of heavy blows one after the other. The first part of the campaign, which lasted for six weeks and culminated in the Battle of Sedan, was exclusively a war of speedy and violent open warfare in the Napoleonic style.

position, as at Colenso, at Modder River, at Liao-Yang, and at Mukden."

These obstinate and inconsequent returns to the "false" wars of the eighteenth century can only be explained by asking oneself whether the principles and methods of the wars of the old régime were as false as was supposed, or if there is a deeper reason than the presumed errors of the generals and field-marshals of old days. The deepest-seated reason seems to be the following: in order that the armies can hold out, a long war must be a mixture of trench warfare and open warfare, like the wars of the eighteenth century; a war exclusively of open warfare, like the wars of Napoleon, cannot last long; it must be short because it demands extraordinary efforts from the soldiers.

I think that that is the clue to the problem. Trench warfare, if one compares it with open warfare, is a kind of repose. Sheltered by the fortifications, the soldiers are less exposed to danger; they are not forced to make exhausting marches and counter-marches; they are sure of being regularly fed, and they know where they will sleep each night. It is possible to assure the soldier of a certain amount of comfort when war is stabilised. It is quite the contrary when the war is one of open warfare. The soldier is never sure of anything, not even of his soup or his bed; he eats when he can and sleeps if he can find a shelter; he is continually exposed to danger, continually on the march, continually on the alert. The sustained effort rapidly saps his physical and moral strength; therefore it is necessary that this state of things should not be unduly prolonged.

It follows that the military methods of the Revolution and of Napoleon are exceptional; whereas the methods of the eighteenth century represent what can be reasonably demanded from the ordinary soldier in all countries and in all epochs. The Revolution was able to make a simple war of open warfare because it had placed a part of the French masses in a condition of unique excitement. This is evident throughout the heroic period of the first Italian campaign, which lasted from the end of July 1796 to the capitulation of Mantua on Feb. 2, 1797. Bonaparte was able to engage and be victorious in so many big battles in six months and make the first and most brilliant application of the new strategic principles because he commanded a small army which was able to accomplish at the same time veritable prodigies of courage and resistance. But those prodigies and the state of excitement which they provoked were the miracle of a unique and passing moment in history.

In a more attenuated form, the excitement of the first Italian army was to be found in all the Napoleonic armies. But it was for that very reason that Napoleon was always in a hurry, that he always wanted to finish his campaigns very quickly, and that he was obsessed by the idea of reaching a definite conclusion. He knew that, however strong the instrument he was using might be, he might break it if he subjected it to an exceptional effort for too long a time. That surprise was repeated on a more modest scale in the year 1870. Bismarck and the chiefs of the army succeeded in so exciting the German masses that they were willing to invade France in six weeks and attack all her great armies in succession.

But the effort succeeded because it was very short. The war, after the first six weeks, was no longer so violent; and yet, after four or five months, towards the end of the campaign, most disquieting symptoms of fatigue multiplied in the German army, despite its victories.

Can we not now explain why the Transvaal War and the war between Russia and Japan were, without knowing it, eighteenth-century wars, a mixture of trench warfare and open warfare? They were both long wars, for they lasted more than two years, without interruption. It would have been impossible to keep the armies continually in motion during two years; they had to be helped to sustain the long effort by assuring them the facilities offered by trench warfare. It seems that by starting from this premise one is able to understand the almost unbelievable events which happened between August 1 and the end of December 1914. The world is still bewildered by it, and that is why it finds it so difficult to understand.

Europe had prepared itself for the tremendous struggle of 1914 with the fixed idea of a short war. To mobilise more formidable masses than those of the enemy, to

(Continued on page 264.)



THE FRENCH STATESMAN WHO SURPRISED THE DISARMAMENT CONFERENCE AT GENEVA BY SUBMITTING PLANS WHICH WOULD MAKE THE LEAGUE OF NATIONS A SUPER-POWER ABLE TO APPLY FORCE AGAINST ANY AGGRESSIVE NATION: M. TARDIEU, MINISTER FOR WAR.

M. Tardieu, the French Minister for War, and delegate to the World Disarmament Conference at Geneva, announced on the afternoon of February 5 that his Government desired to respond to Mr. Arthur Henderson's appeal and at once make a positive contribution to the work of the Conference, and he handed to the Bureau of the Conference the details of the French proposals. These were published in the evening. In effect, the suggestion is that the League of Nations shall be converted into a super-Power, with an international police force to prevent war and an international fighting force which will go to the assistance of any nations against which aggressive movement has been taken.

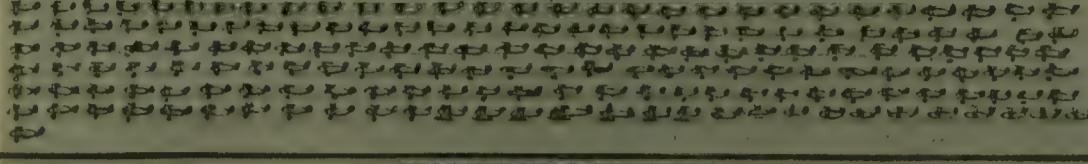
The success of Germany in the campaign of 1870 seemed to have caused the definite triumph of the doctrines of Napoleonic warfare. The generation that was born in 1870 grew up convinced that Napoleon and Moltke had found the definitive form of true warfare, and it no longer doubted. Its conviction was so strong that it did not notice that the wars which broke out between 1870 and 1914, especially the war between England and the Boers and the Russo-Japanese War, although they had been prepared according to the teachings of the war of 1870, had returned in part to that combination of open warfare and trench warfare which belonged to the wars of the eighteenth century. Fought with more effective, more powerful, and more numerous arms, those wars, especially the Russo-Japanese War, resembled the wars of the old régime rather than those celebrated campaigns of Napoleon or the war of 1870. In the preface of the third edition of his work, "The Principles of War," Marshal Foch admitted this in an indirect manner, almost without being aware of it. He says: "The battle is rarely a simple encounter in open country, but rather the attack and defence of a fortified

EACH AEROPLANE ILLUSTRATED REPRESENTS TEN ACTUAL AIRCRAFT.

FRANCE = 2,097.



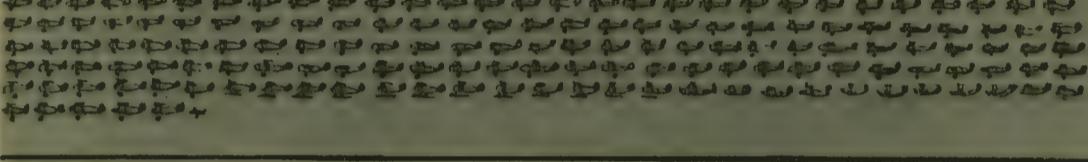
U. S. A. = 1,752.



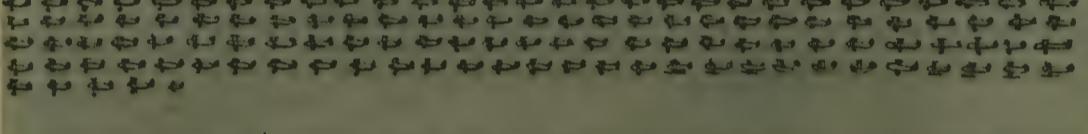
JAPAN = 1,639



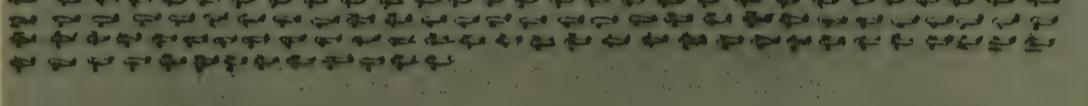
ITALY = 1,507.



GREAT BRITAIN &amp; INDIA = 1,208.



SOVIET RUSSIA = 1,000.



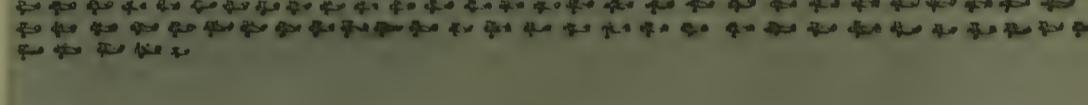
RUMANIA = 799.



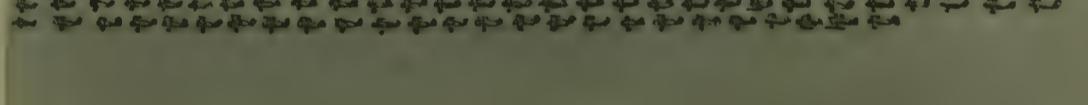
POLAND = 700.



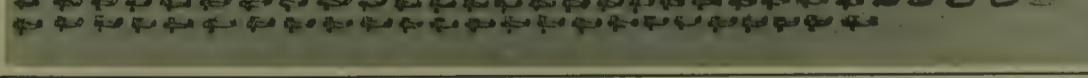
YUGOSLAVIA = 627.



CZECHOSLOVAKIA = 546.



SPAIN = 533.



ACTUAL NUMBER OF SUBMARINES BUILT.

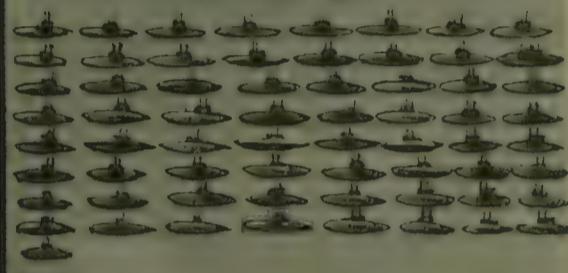
U. S. A. = 81.



JAPAN = 67.



FRANCE = 65.



BRITISH COMMONWEALTH OF NATIONS = 52



ITALY = 46.



SOVIET RUSSIA = 16.

FIGURES OF INTEREST TO THE DISARMAMENT CONFERENCE: AIR AND SUBMARINE STRENGTH OF THE POWERS—  
A VISUAL COMPARISON OF PARTICULAR VALUE IN CONNECTION WITH THE BRITISH AND FRENCH PRONOUNCEMENTS.

One knotty problem facing the Disarmament Conference is the question of agreement regarding the future strength of Air Fighting Forces, and, if parity is accepted, on what figure it is to be based. All the great nations of the League have supplied figures of their air strength. Apparently, however, the League did not draw up a uniform set of questions for all, but left the Air Departments of the various Powers to make a return in any manner they thought fit. The result is comparative chaos, as one Power includes training aircraft, another sends only first-line aircraft, a third includes machines on order (and not even commenced), and another includes every machine it possesses. Therefore, in compiling the above figures, certain explanations are required in each case. The French return is generally accepted as correct. The U.S.A. have included war types at training stations besides immediate reserve. Italy gives no figures of first-line and immediate reserve, but it is believed that she has about 1000 first-line machines. Japan includes aircraft authorised, an uncertain number of which have been provided; it is believed that her first-line strength is no greater than our own. We possess, according to the latest official return supplied to the

League, 706 first-line machines and 353 immediate reserve. Including the force in India, manned by the R.A.F. (but actually belonging to India), the figures are 805 first-line and 403 immediate reserve. This does not include 127 fairly old machines of the Auxiliary Air Force and Territorial cadre squadrons. The Soviet have furnished a confidential return, but it is believed that the Russians have at least 1000 machines of first-line strength. Rumania's figure includes training machines, whilst that of Poland also includes practically every machine she owns. Yugoslavia sends a figure representing the number of fighting machines in commission, but excluding training aircraft. Czechoslovakia officially declares that, for financial reasons, no second-line aircraft are in their return. Finally, Spain gives a straightforward return, giving her first-line units as 354 and immediate reserve as 179, making the total of 533. To-day Britain finds herself fifth in numerical order of air strength, which will probably surprise many people. Regarding submarines, we illustrate the actual number built and in commission on January 1, 1932, the figures being obtained from "Fleets—The British Commonwealth of Nations and Foreign Countries" (H.M. Stationery Office).

## NAVAL DEVELOPMENTS OF INTEREST TO THE DIS

DRAWING AND EXPLANATORY NOTE BY OSCAR PARKES.



"Bolzano": 10,000-ton Cruiser.

19 Coastal Submarines.

"Giovanni della Bande Nere" (4 Ships): 5250-ton Cruisers.

## ARMAMENT CONFERENCE: ADDITIONS TO ITALY'S FLEET.

O.B.E., M.B., C.H.B., EDITOR OF "JANE'S FIGHTING SHIPS."



"Pola": 10,000-ton Cruiser.

"Folgare" Class (4 Ships): Destroyers.

"Maestrale" Class (4 Ships): Destroyers.

2 Ships: 7500-ton Cruisers.  
"Settembrai" Type: 4 Submarines.

"Gorizia": 10,000-ton Cruiser.

## "SPORTS MODEL" CRUISERS THAT CAN EXCEED 40 KNOTS; DESTROYERS; AND

The World Conference for Disarmament, which was opened at Geneva on February 2, lends additional interest to the fighting forces of the Powers, their present state and their projected strength. From time to time, we have dealt with the subject—most recently by illustrating certain of the war-vessels of France in our issue of January 9. Here we are concerned with additions to the Italian Fleet. Describing his drawing, Dr. Oscar Parkes notes: "Since the war Italian naval construction has been limited to cruisers, destroyers, and submarines, and at the moment a considerable fleet of various types of these classes of war-ship is being built. Of the Washington 10,000-ton cruisers, there are three now completing: the 'Pola' and 'Gorizia' are 32-knot ships armed with eight 8-inch guns and, for their type, well protected. The 'Bolzano' is three knots faster and does not carry so much armour. Of the smaller class, which have been nicknamed the 'Sports Model Cruisers,' eight are either just completed or building. They are extraordinary ships of about 5550 tons—the first four being somewhat smaller—carrying eight 6-inch guns and capable of steaming at over 40 knots—the 'A. di Barbiano' having reached 42 knots. Our



"Luigi Cadorna" (4 Ships): 5550-ton Cruisers.

"Dardo" Class (4 Ships): Destroyers.

## SUBMARINES: FIGHTING SHIPS THAT HAVE STRENGTHENED THE ITALIAN NAVY.

own 'Leander' class of about 7000 tons carry the same guns and are 10 knots slower! In common with the 'Pola' type they carry the massive bridge-work and curious Doric-tower sort of mast which gives them the appearance of miniature battleships, and, as may be seen from the bows of the 'Bande Nera,' the ornamental gilt scroll-work of past years is being revived—a fashion which might well be introduced in our own Navy again. Twelve large destroyers of the 'Navigatori' type, capable of steaming at 44 knots, have recently been delivered, and so cannot be included in the vessels building which are now all of the one-funnel type. The 'Dardo,' 'Folgare,' and later enlarged editions of these have the uptakes from their three boilers all combined into one funnel, which means a considerable saving of deck space and facilitates the disposition of the anti-aircraft guns. All these twelve ships will have a speed of over 37 knots and carry four 4.7-inch guns. Altogether, Italy has just over 130 destroyers built and building, of which about 98 are ocean-going. Her submarine fleet is being rapidly increased, and eight ocean-going and nineteen coastal boats are either building or projected. The coastals are of about 600 tons displacement."

# "THE MASQUE OF THE RED DEATH."

BEING AN APPRECIATION OF

"THE CITY OF THE RED PLAGUE," by GEORGE POPOFF; and "SEVEN YEARS IN SOVIET RUSSIA," by PAUL SCHEFFER.\*

(PUBLISHED BY ALLEN AND UNWIN.)

(PUBLISHED BY PUTNAM.)

THESE two books picture the Russian Revolution at different stages of its development and from different angles. Mr. Popoff inhabited Riga during the brief but terrible Soviet régime of the first five months of 1919. The world has almost forgotten, among the numerous local convulsions which followed the Great War, the ordeal which was endured by the debatable lands adjoining Russia. Probably none of them suffered a sharper agony than Riga, the ancient Baltic city which was not only a rich prize for marauding hosts, but a supposed *point d'appui* for the conquest of Central Europe. It was also a symbolic centre of attack, since it was, among the northern cities, the most characteristic stronghold of the prosperous and conservative "bourgeoisie." It suffered accordingly.

The Red Army took possession with little or no resistance; for the inhabitants, who were under no delusions as to the fate in store for them, were quite helpless. The exhausted Allies had far too many other problems on hand to engage in a new war against new enemies, and they even viewed with displeasure the part which German troops—greatly to the advantage of Europe, as it turned out—were playing in the White resistance. A small proportion of the inhabitants of Riga succeeded in escaping from the wrath to come; the majority could only submit despairingly.

A Soviet Republic was at once proclaimed, under the presidency of Peter Stutchka, whose death in Russia was reported only a few weeks ago. He was the dangerous type of purely theoretical or "intellectual" revolutionary, not inclined by temperament to the coarse ferocity of many of his associates; but, as so often happens with this type, the inhuman logic of his own doctrines proved stronger than himself, and he was driven into greater and greater excesses in order to bolster up theories which were manifestly failing in practice. His name will remain for ever infamous, and it is characteristic of him and his like that, when the White forces came to the rescue of Riga, he deserted his own followers and escaped, with his chief accomplices, to Russia, there to find honour and reward for his bloody contribution to the Cause.

Class-warfare was declared immediately and was waged with increasing intensity as it became more and more obviously senseless. The preliminary manifesto condemned to "immediate extermination" (the more recent and polite euphemism is "liquidation") the supporters of "all existing government authorities." "The complete physical destruction" of the whole "bourgeoisie" was the quickest means of realising the "proletarian State." The first step was expropriation. An intensive campaign of looting, described as "taxation," was conducted, by a system of "domiciliary visits," against every form of personal possession. Every house which suggested possibilities of booty was gutted and the inhabitants evicted to make room for proletarian occupants. Resistance meant instant imprisonment, or even shooting out of hand.

The Revolutionary Tribunal was the chief instrument of the Millennium. Lists of proscribed persons were issued daily: accusation, and often mere suspicion, amounted to condemnation, and, as the Terror gathered momentum, even the farce of trial was dispensed with and the executions rapidly grew to the dimensions of a *pogrom*. Mr. Popoff describes, and vouches for, one peculiarly dreadful holocaust which was performed in a wood by a party of "gunwomen": these furies, chiefly recruited from the underworld, are stated to have been particularly prominent in sadistic orgies. The President of the Tribunal, as Mr. Popoff describes him, was a blood-drunken maniac, indefatigable in his frenzy of destruction.

Churches were wrecked or defiled, and the clergy singled out for the most humiliating tasks and punishments. "The suppression of the bourgeois population and the Bolshevikisation of the entire public life were driven forward with fanatical persistence. Want and misery grew worse and worse from day to day. And after a Red rule lasting hardly more than ten weeks Riga literally presented the picture of a place which had been visited by some all-destroying natural catastrophe or malignant epidemic." It is hardly necessary to say that famine and disease soon followed upon this devastation, and the conditions throughout the city became too gruesome to be described without nausea.

\* "The City of the Red Plague." By George Popoff. (Allen and Unwin; 10s.)

"Seven Years in Soviet Russia." By Paul Scheffer. (Putnam; 15s.)

Meanwhile, the White Army was making progress, and for each of its successes the Bolshevik Government took a deliberate revenge upon its victims in Riga. The worst threat of all was enforced service in the Red Army, and Mr. Popoff himself had been condemned to this fate when deliverance came by the bold and brilliant *coup* of the White forces against Riga. The Reds were completely routed, but not before they had revenged themselves with one last indiscriminate slaughter of the civilian inhabitants. The capture of the city, which Mr. Popoff witnessed at close quarters, makes an exciting narrative, all the more dramatic for the simplicity and directness of the telling.

The achievement of five months of experimental Bolshevism may be verified, the writer claims, from easily

disadvantage of such a *cento*; it is fragmentary, disconnected, and somewhat distracting. An attempt has been made to group the articles under different heads and to arrange them chronologically; but fragmentary and episodic they remain, so that it is not easy to read the book continuously as an exposition of the real Soviet Russia. Further, as Mr. Scheffer himself tells us in his preface, few, if any, Press despatches from Russia are candid commentaries on the situation. The censorship, in his experience, was such that "the journalist in Moscow had to become master of a new art: the art of telling three-quarters, a half, still smaller fractions of the truth; the art of not telling the truth in such a way that the truth would be made apparent to a thoughtful reader."

This air of suppression and caution pervades all the articles here collected, and it would have been better if the writer, who has had unusual opportunities of observation, had gathered together his impressions collectively, in retrospect and free from restraint.

This, fortunately, he does to some extent in his final paper, which is an extremely able and judicious survey of the Russian situation at the present time. Mr. Scheffer is not of those who take the Five Year Plan lightly as a grandiose chimera which is doomed to failure. Nor is it a mere experiment in economics. "It is necessary to look at the Five Year Plan, not as an interesting example in arithmetic, but as a boiler capable of exploding at any moment owing to overheating by engineers of disputed competence. The outcome will depend very much on the extent to which the battle of opinions inside the Party happens to consume the energies of the Régime as a whole." From that battle of opinions Stalin has, so far, emerged triumphant and apparently irresistible. Mr. Scheffer emphasises the fact that the central control has become more and more an absolute dictatorship, far more arbitrary than Lenin's own predominance; and, *pari passu* with this concentration of power, not only the number but the quality of the assistants at headquarters has greatly shrunk. Mr. Scheffer sees in Stalin's influence the weakest point in the whole Soviet system. "There is a great probability that the thin thread of will that is ruling Russia all by itself to-day will be snapped asunder once Stalin has gone. It is highly probable that this over-stimulated 'handiwork of man' may lose its sense together with the man who forced his will upon it. We must remember that the Russian structure is held up to-day by a sort of hypnosis, which derives from Stalin's person and is sustained by certain words, certain judgments, certain hopes and fears."

This "hypnosis" is really a kind of sublimation of the deep, mystical, Asiatic strain in the Russian temperament. It is, beyond question, an extraordinarily contagious quality, and it is sustaining the youth of Russia in one of the most remarkable acts of faith in history—the acceptance of a hideous present for the sake of a visionary future. Yet it would be a mistake to suppose that the Five Year Plan is solely the result of revolutionary enthusiasm or of an inspired economic imagination. As Mr. Scheffer points out, it was forced upon Bolshevism by the disastrous breakdown of the New Economic Policy. Assuredly, it required courage in its conception and inauguration. Stalin was and is well aware that it meant all or nothing. It

is the third economic system, within thirteen years, which has been ruthlessly tested on the *corpus vile* of a hundred and fifty millions of human beings; and there must be a limit to this kind of vivisection.

Mr. Scheffer, who is by no means violently partisan, reminds us usefully of one lesson of his Russian experiences. The nations to-day, despite innumerable experiences of Russia's cynical unscrupulousness and faithlessness, have come to regard her with an increasingly tolerant interest as the scene of unprecedented experiments in government and economics. They are apt to forget that she is, and has never ceased to be, the avowed and implacable enemy of the entire world. Let there be no delusion: she must manage her own affairs in her own way, we are all agreed; but she has never relaxed her determination to manage *our* affairs in her own way. "Looking back on this period from some future date, historians will doubtless find it incomprehensible that the bourgeois world of our time should have paid so little attention to the continuity of the world revolutionary policy of the Soviets, though this has lasted over a very considerable span of years; and so much attention to the NEP and, later on, to the Five Year Plan." It may be selfish, it may be intolerant, but it is not irrelevant to our view of Russia to remind ourselves that she will relax no effort to lead us to a better order of things in the same manner that she led the inhabitants of Riga to a better order of things.—C. K. A.



JOSEPH VISSARIONOVITCH STALIN, THE SECRETARY OF THE RUSSIAN COMMUNIST PARTY.

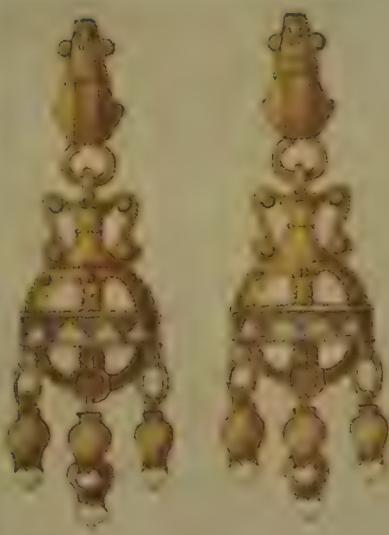
Stalin, whose real name is Joseph Djugashvili, was born in 1879, the son of a Georgian peasant shoemaker. He was frequently arrested in his youth for organising Socialist demonstrations, but invariably escaped after longer or shorter terms of exile. After Lenin's death, he became the most powerful figure in the U.S.S.R.

accessible records. About 5000 people were executed, many of them by women; 8500 persons died of starvation or disease—a mortality of 86 per thousand of the population, against 18 per thousand in normal times; 8000 were cast into prisons where the conditions are better imagined than described; 20,000 were relegated to a concentration camp on the barren islands of the Dvina; and 30,000, homeless and utterly destitute, had fled before the advance of the Reds and suffered appalling hardships in their wanderings. Peter Stutchka and his colleagues can scarcely claim the "complete physical destruction" of the "bourgeoisie" of Latvia, but they undoubtedly have something substantial to show for their efforts to promote human happiness and to establish the paradise of the proletariat.

Such was one small by-product of the initial stages of the World-Revolution—a trifle, of course, in the general profit-and-loss account. The torments of a few thousand human souls are doubtless an unimportant incident in the prosecution of a theory; and for the larger operation of that theory we must turn to Russia itself. Of this scene Mr. Paul Scheffer, who was for seven years the Moscow correspondent of the *Berliner Tageblatt*, has been a close and well-informed observer.

Mr. Scheffer's book is a collection of newspaper articles, most of them brief and written at different dates upon a large variety of topics. It suffers from the inevitable

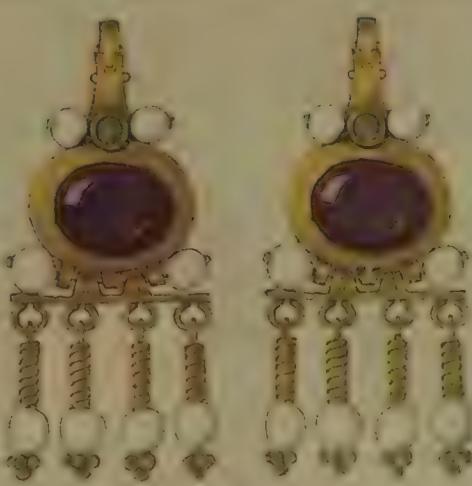
## New Light on Mysterious Parthia: Treasures from Seleucia.



1

THE joint American Archaeological Expedition of the University of Michigan and the Museums of Art of Toledo and Cleveland, Ohio, has done much work on the site of Seleucia, on the Tigris, twenty miles south of Baghdad. In the block excavated (and found to be all one building) there were at least four levels of occupation, the upper two of them Parthian and separated by a distinct break from the two below, which are clearly Hellenistic. The building, from its extent and elaborate character, was without doubt a Parthian palace. Little datable material of Parthian origin had previously been excavated. The archaeological evidence recovered here will therefore aid in establishing the true sequence of events in the Near East from Hellenistic times until the period of the

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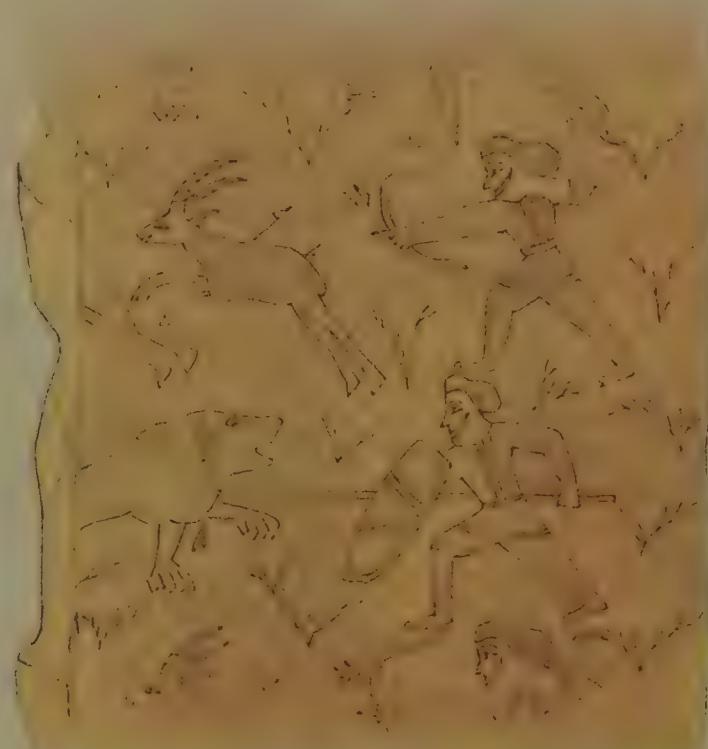
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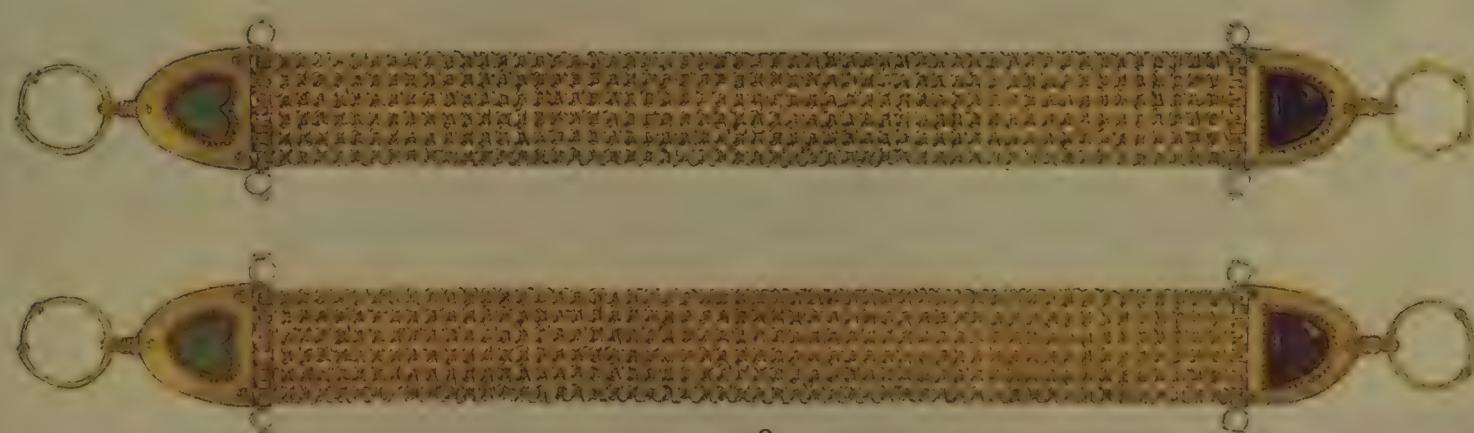
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8

REMARKABLE JEWELLERY FOUND DURING THE EXCAVATION OF A PALACE IN SELEUCIA, A GREAT CITY OF ANCIENT PARTHIA: (1) A PAIR OF GOLD EAR-RINGS WITH GOLD AND PEARL PENDANTS; (2) A PAIR OF GOLD EAR-RINGS WITH PEARLS AND RED AND GREEN STONES; (3) A GOLD RING WITH A GEM ENGRAVED WITH A PEACOCK; (4) A NOSE-ORNAMENT RESEMBLING THE FIRST PAIR OF EAR-RINGS; (5) A DESIGN INCISED ON THE BONE HANDLE OF A HUNTING-KNIFE; (6) A GOLD RING WITH PIERCED DESIGNS; (7) A PENDANT WITH A GEOMETRICAL PATTERN; AND (8) A PAIR OF GOLD BRACELETS.

*Continued.*  
Sassanidæ. The ear-rings shown numbered 1 in our illustration were found in a large hoard (which included also Nos. 3, 4, 6, 7, and 8 on this page) at the second level of occupation in the palace. Their clasp has at the top a small piece which could be opened and fitted through a hole in the lobe of the ear. The inlays on the central band are of a deep red violet stone and mother-of-pearl. The pearls in 2 are in excellent condition and decidedly among the best pearls ever recovered from antiquity. The clasp and the central pendant of the nose-ornament, it may be noted, are

missing. On the inscribed bone handle are an ibex hunt and a lion-hunt. The hunters have their coiffure in balls or "buns," long moustaches, short tight coats, and turned-up shoes characteristic of Parthians. The two bracelets are fashioned of six gold wires knotted into chains, with transverse strips of beaten gold passing round the knotted chains. In conclusion, we may note that these extremely interesting colour-studies were made by Mr. R. J. Braidwood, of the University of Michigan, who supplied the material for the description in conjunction with Dr. N. C. Debevoise.



### THE COMING GREAT CHANGE IN TRAFALGAR SQUARE: "SOUTH AFRICA HOUSE" AS IT WILL APPEAR.

A FINE BUILDING, DESIGNED BY SIR HERBERT BAKER AND NOW UNDER CONSTRUCTION, WHICH WILL BE IN ARCHITECTURAL ACCORD WITH THE NATIONAL GALLERY.

The imposing building here illustrated is the new "South Africa House," the future London headquarters of the Union of South Africa, which is under construction on the eastern side of Trafalgar Square, as "next-door neighbour" to the Church of St. Martin-in-the-Fields. The structure, designed by Sir Herbert Baker, the distinguished architect responsible for the famous Union Building in Pretoria, follows in its chief features the order of the National Gallery, whose Corinthian columns will be reproduced in its central portico; while there will be a kindred, but semi-circular, colonnade at the Strand corner. Signs of South Africa, its history and its resources, will, of course, be prominent both within and without. Without they will take such shapes as carved representations of the Arms of the Union; flora and fauna; "De Goede Hoop," the ship of the first Governor of South Africa, modelled for the east on the wall of the Castle at Cape Town; an anchor, emblem of Good Hope, surrounded by the stars of the Southern Cross, regarded by early navigators as a divine symbol blazing their trail to the Southern Seas;

and, especially, a large-scale statue of Johann Van Riebeeck, Governor of the first Colony of the Cape of Good Hope, sculptured by a South African. Within, the significant notes will be provided, as often as not, by the materials used—South African white and green marbles, red granite, verdite, onyx, quartz, and slate, and panels of South African woods. But there will also be in evidence Arms of the old Republics and Colonies, pictures, a frieze of persons and events, a large tapestry map of Africa depicting dominant aspects of the continent, ancient and modern, and a plaster copy of the "Landing of Van Riebeeck" whose original is on the front gable of "Groote Schuur." The interior plan allows for the High Commissioner's room, the necessary offices, public halls, a visitors' reading- and writing-room, a conference room, an exhibition hall, a cinema hall, and, in that part set apart for tourists in the Publicity and Travel Bureau, a "voorkamer" (reception-room) in the style of the old Dutch homesteads of the Cape, appropriately furnished and panelled in South African woods.

FROM THE DRAWING BY SIR HERBERT BAKER, K.C.I.E., Kt., A.R.A., F.R.I.B.A.

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—no other car is such a joy to drive**

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FAMILY SALOON £270**  
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Devonshire House, Piccadilly, W.1.

## A RICH FIND IN A MEXICAN TOMB: DISCOVERIES AT MONTE ALBAN.

As we chronicled in "The Illustrated London News" of February 6, when giving other pictures dealing with the subject, Mexican archaeologists, directed by Don Alfonso Caso, have made most significant finds while digging amidst the ruins at Monte Alban, near Oaxaca. Having unearthed a central tomb, they discovered within it the remains of ten Caciques of the Mixtec nation; with much treasure-trove about them—cups, urns, vases, jars of onyx, jade, rock crystal, pearls, and numerous personal ornaments and utensils of gold inlaid with turquoise, which was held sacred by the Mayas and the Aztecs. The workmanship of the relics, with what little is known of the Mixtec civilisation, indicates that the Caciques were buried either in the fifteenth or the early sixteenth century. The very evident haste of the interment suggests that it was done in time of war. The relics have been removed to the vaults of the Bank of Mexico and full examination of them has yet to be made. It should be added,

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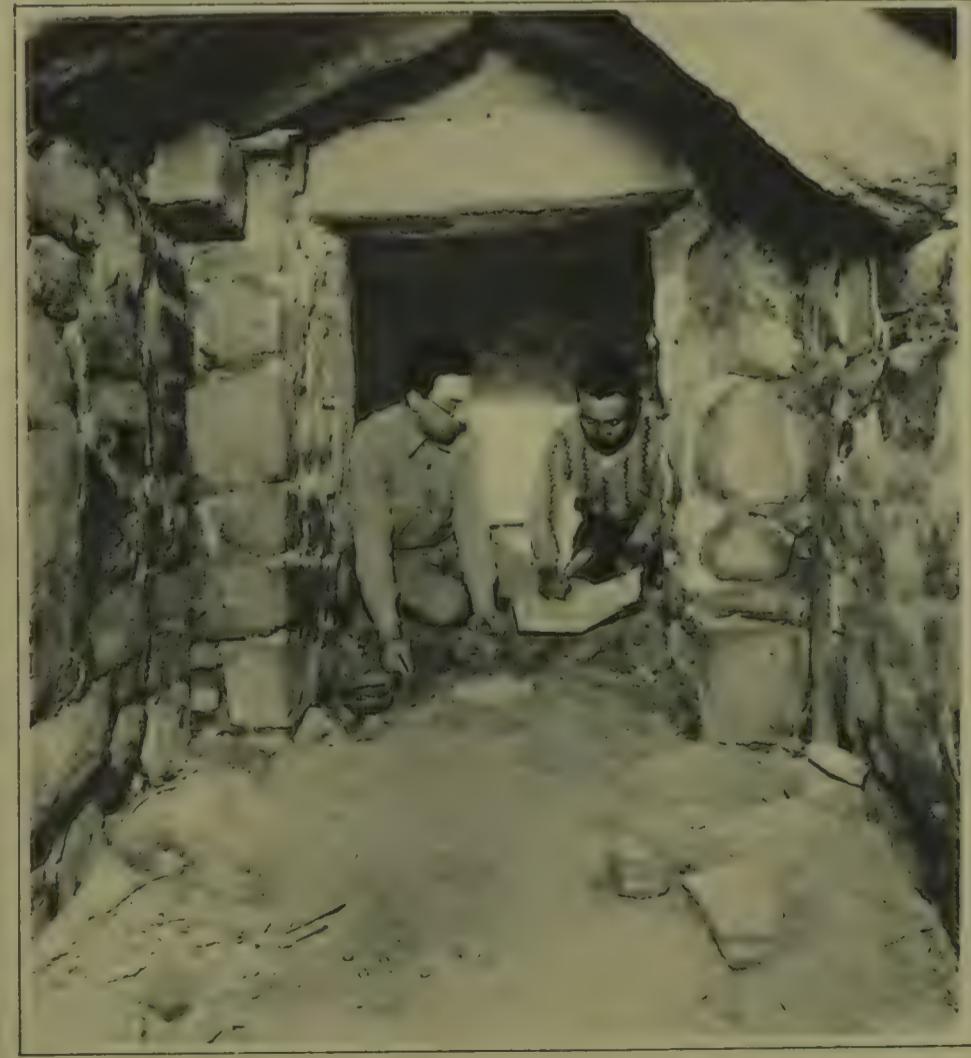


THE SCENE OF THE DISCOVERY OF A REMARKABLE TOMB CONTAINING MUCH TREASURE AND THE REMAINS OF TEN CACIQUES OF THE MIXTEC NATION WHOSE MUMMIES WERE INTERRED IN THE FIFTEENTH OR EARLY SIXTEENTH CENTURY: MONTE ALBAN; OVERLOOKING THE CITY OF OAXACA, MEXICO, WHICH, ACCORDING TO TRADITION, WAS FOUNDED AS AN AZTEC MILITARY POST IN 1486.



TREASURE FOUND IN THE TOMB: A NECKLACE OF THIRTY-ONE PEARLS, A PENDANT, A BATON WITH A SERPENT'S HEAD, AND EARRINGS (TOP; LEFT TO RIGHT); A GOLD NECKLACE (CENTRE); AND THREE PLAQUES.

*Continued.*  
perhaps, that the State of Oaxaca is chiefly peopled by those progressive Indian races, the Mixtecas and the Zapotecas, who are the descendants of the builders of the cities of Mitla and Monte Alban. If tradition can be credited, the Aztec



AT THE SCENE OF THE DISCOVERY: DON ALFONSO CASO, DIRECTOR OF THE EXCAVATIONS (LEFT), AND HIS ASSISTANT, DON MARTIN BAZAN, AT THE ENTRANCE TO THE TOMB—IN THE LEFT FOREGROUND, BONES OF MIXTEC CACIQUES, WITH PEARLS SCATTERED NEAR THEM.

town and military fort of Huaxyacac (the modern Oaxaca, capital of the State officially called Oaxaca de Juárez) was founded in 1486. The first Spanish settlement there probably took place some time between 1522 and 1523; the date is uncertain.

# The World of the Cinema.

By MICHAEL ORME.

## FRESH OIL IN OLD LAMPS.

MANY years ago a French writer compiled a list of all the possible plots in dramatic fiction—or, rather, their bases—and published it under the title of "Les Trente-six Situations Dramatiques." I have never

in American studios (we have had a British sample of it, too), of a young pugilist who, in the hour of his glory, chases after the false gods of vanity and adulation, comes a cropper, and lands in the arms of his dear little neglected sweetheart. How trite how commonplace!

Yet, as the oft-told tale emerges from M. Gallone's hands, it is neither the one nor the other. It is, in the first place, instinct with movement. The camera, limber and light-hearted, sweeps every component part of the picture into the radius of our vision with an extraordinary fluency and eloquence of pictorial commentary. But an even more individual note is struck in M. Gallone's direction by his emphasis on what I would call reflected emotion. He works up his dramatic effects as much from the reaction of the onlookers, or even of protagonists absent from the actual point of collision, as from direct statement, though the latter can be vigorous enough at times. Even here the student of screen drama will probably point to similar work in other productions. But a margin of difference exists. In M.

Gallone's swift interchange of statement and reflex there is a vibrant quality, a stimulus to our imagination, a liveliness that is stirring and engrossing. We are keyed up thereby into pleasurable apprehension, which is never allowed to flag; for even if we can make a shrewd guess (knowing those old bones so well) as to what will happen, we are never sure as to how it will happen.

At the present moment there is a tendency to revive the old favourites of the silent screen in talking form—a movement that, if it is to succeed, must be backed by unusual resourcefulness on the part of the director. To introduce slabs of dialogue and thereby reduce the speed of action is to court disaster. However excellent the interpretation, no amount of talking will stifle the creaking of the old machinery. Moreover, a more discriminating audience has grown up and will no longer swallow the crudities of the older melodramas unless directional invention has gilded the pill. But that the public is accessible to the finesse of production work has been proved up to the hilt by the phenomenal success of several recent films wherein the "treatment was the thing."

Pudovkin, experimenting with new and contrasted rhythms of tempo, as expounded in a recent article of his, recognises the need for an ever-changing form of presentation just as surely as Gallone, in his sensitive readjustment of an old pattern, restores the glamour

to a dusty romance from the filmmaker's shelf. It may be idle to clamour for new lamps, since they will all conform more or less to thirty-six models; nor have we any quarrel with the old lamps, if only the oil be fresh.

## HEROINES OF TO-DAY.

Is the film-going public more capricious in its taste, less loyal to its favourites, than the playgoer? Or is the gradual waning and dawning of a new type of "star," both feminine and masculine, merely the outcome of optical satiety? Probably the solution to the undeniable change in the heroes and heroines of the screen which occurs every once in a while, a change that goes far deeper than black hair versus "platinum blonde," the Garbo curls versus the Eton crop, lies in neither alternative. It may be sought rather in the inevitable ding-dong of the plays themselves and the imitativeness which colours the outlook of the film-makers, with few exceptions. We are handed out our screen drama in chunks; when we have had enough of it, the wheel is given a twist, and yet another, until eventually it swings round again, full circle. After sentimentality came sophistication. When that wore

thin, we had the gangster picture. Each cycle, as it trundles into public recognition, brings with it its corresponding type of players, who leap into favour with a fine piece of acting, establish their popularity, and set the pendulum swinging towards other players of a like calibre. *Et voilà!* Who would have thought, a couple of years ago, of sprucing up Mr. Victor McLaglen into a partner for a drawing-room heroine? Yet that has come to pass. The heroes of the underworld, redeeming a life of lurid larceny and murder with a final act of courage, have brought about a complete *volte-face* in the physique as well as the mentality of the screen's masculine "leads." And to counterbalance these rough diamonds of the screen, to bring the breath of romance into the roaring pages of realism, to oppose the cave-men with the qualities they do not possess and which may consequently encompass their defeat, a hitherto unexploited type of femininity has crept in and holds its own. Very young, tender, reticent, and sensitive, yet with more passionate than Janet Gaynor, less consciously pathetic than Lilian Gish,

they move through a world of great, big, strong, but by no means silent, men with a dainty, flower-like beauty and an unobtrusive assurance. Passive rather than predatory—they know how to wait for their men—theirs is not the voluptuous, flamboyant beauty of the "stars" of yesteryear.

But they dominate, do these delicate creatures; they are made for remembrance. To their considerable artistic equipment they bring a finely attuned response to their director's demands; they merge, most beautifully, into the harmony of the picture instead of glittering in stellar isolation. Sally Eilers of "Bad Girl," with her pure profile and her eager sympathy; Sidney Fox of "Strictly Dishonourable," dark, soft-voiced, and yielding; Sylvia Sidney, of "Street Scene" and "Ladies of the Big House," with steady eyes that crinkle up in sudden laughter and a lovely quality of stillness, beneath which lies an unexpected power of emotion; Annabella, above all Annabella, the youthful French actress who, with Albert Préjean, lives through the ups and downs of a prize-fighter's life in "Un Soir de Rafe" with a sincerity, a simplicity, that is the very essence of perfect screen technique. These young people are singularly plastic. They bring to the screen an intuitive sense of character. They mould themselves to their parts; they do not expect their parts to be moulded to their personalities. They plunge into the fiction of the screen with the realities of life ringing in their ears.



A FRENCH ACTRESS WHO HAS TAKEN LONDON BY STORM IN "UN SOIR DE RAFFE": ANNABELLA AS THE CHORUS GIRL, MARIETTA, WAITING DISCONSOLATELY FOR HER PRIZE-FIGHTING LOVER TO RETURN AND SHARE THE FEAST IN HONOUR OF HIS TRIUMPH.

The scene is in Marietta's little top-storey room. The comic clown assistant-trainer is seen playing with Marietta's cat. Annabella, it will be remembered, has already attracted great attention in "Sous les Toits de Paris."

attempted to trip up this author by adding a thirty-seventh "situation" to his three-dozen, nor am I prepared to say whether every story that has been or ever will be told must find its foundations set down within the covers of his book. Certain it is that, after a decade or so of film-going, one is inclined to consider thirty-six fundamental formations, with their abundant variants, elaborations, and the side-lines issuant therefrom, as a pretty generous computation. When one recalls the vast output of the world's film-studios, the truly staggering amount of comedy, tragedy, romance, and farce that has flickered across the screen since the first shadow-lover silently kissed the first pair of shadow-lips; if, at the same time, one accepts the rat-trap of those *trente-six situations dramatiques* within which authors and producers desperately gyrate, the result is not so much impatience with the endless repetition of the kinematic men as occasional surprise at, even admiration for, the cunning flavouring of an old dish. The first chef who poured hot chocolate over an ice-cream probably sent some palate-jaded gourmet into raptures, though he had but combined two familiar ingredients in an unfamiliar manner. In a like fashion, the *bombe en surprise* of the screen is rather a question of treatment than of ingredients, and originality springs from the inspiration of the director rather than from the material he handles.

It is interesting to note that the front-rank directors are constantly seeking for new forms of expression in the terms of the cinema. It is the freshness of their approach to stories that fall well within the limitations of the three dozen plots that discovers new avenues of progress in the blind alleys of the screen. Dissect a Pomer picture, a Lubitsch picture, a René Clair fantasy, and beneath the brilliant surface you will light upon bones of quite considerable ancestry. But they have been built up into a new semblance of life, garnished with the iridescent tissues of imagination, sent into the race with quicksilver in their synthetic veins.

Carmine Gallone's romance of the boxing-ring, "Un Soir de Rafe," is a case in point. Here is the self-same story that has been done to death, one would imagine,



THE VERSATILE HEROINE OF "STREET SCENE," WHO HAS NOW APPEARED IN LONDON IN AN AMERICAN CONVICT FILM: SYLVIA SIDNEY IN "LADIES OF THE BIG HOUSE."



THE LOVELY SIDNEY FOX: THE HEROINE OF "STRICTLY DISHONOURABLE" AND "NICE WOMEN."



SALLY EILERS, NOW TO BE SEEN IN LONDON IN "OVER THE HILL": AN ACTRESS NOTED FOR THE PURITY OF HER PROFILE AND HER EAGER SYMPATHY.

## THE "HOLY DEVIL" AS A FILM CHARACTER: "RASPUTIN," A GERMAN "TALKIE."



THE BEGINNING OF RASPUTIN'S DOMINATION OVER THE IMPERIAL FAMILY: THE EMPEROR (PAUL OTTO) AND THE EMPRESS DECIDE TO CALL IN RASPUTIN TO HEAL THE SICK TSAREVICH.

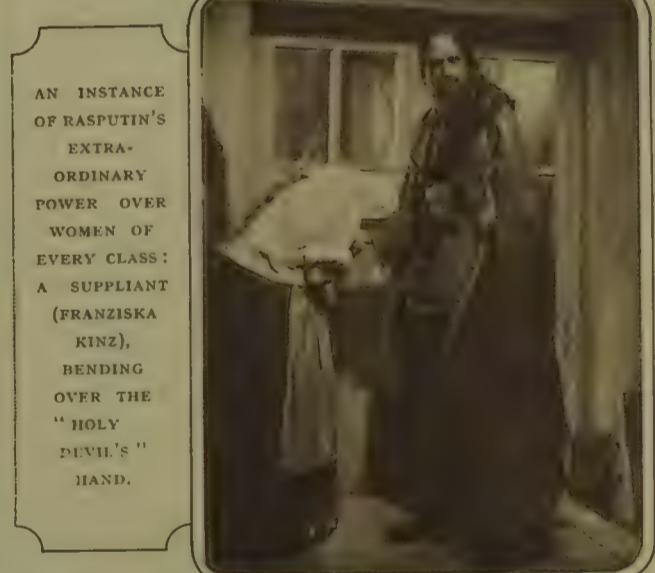


A DRINK OF VODKA: CONRAD VEIDT IN THE PART OF RASPUTIN, WHOSE SINISTER POWER IN HIGH RUSSIAN CIRCLES LED IN THE END TO HIS ASSASSINATION.

A NEW German talking-film has been made under the title of "Rasputin." The leading part is played by Conrad Veidt, who recently added to his reputation in the rôle of Metternich in "The Congress Dances." The Emperor Nicholas II. is played by Paul Otto, and three German actresses, Franziska Kinz, Charlotte Ander, and Brigitte Horney, take the leading women parts. It may be noted that German and American silent-film versions of Rasputin's story already exist, but that this is the first talking-film to be made about the famous Russian monk. The "holy devil," as he was nicknamed, was born in Siberia in 1871, the son of a poor peasant. He received no education, and till the end of his life was never able [Continued below.]



LURED TO HIS DEATH: RASPUTIN AT THE YUSSUPOFF PALACE, TO WHICH HE WAS INVITED BY RUSSIAN PRINCES, AND THERE SHOT AFTER AN UNSUCCESSFUL ATTEMPT HAD BEEN MADE TO POISON HIM.



AN INSTANCE OF RASPUTIN'S EXTRA-ORDINARY POWER OVER WOMEN OF EVERY CLASS: A SUPPLIANT (FRANZISKA KINZ), BENDING OVER THE "HOLY DEVIL'S" HAND.



AT THE BEDSIDE OF THE LITTLE TSAREVICH, THE GRAND DUKE ALEXIS: RASPUTIN (CONRAD VEIDT), TO WHOM INFLUENCE THE IMPROVEMENT IN THE CHILD'S HEALTH SEEMED DUE.

*Continued.* to write properly. The secret of the extraordinary influence which he attained over the Imperial family, especially the Empress, lay in his apparent cure of the little Tsarevich.

RECOGNITION OF RASPUTIN'S APPARENT MIRACLE: THE EMPEROR (PAUL OTTO), THE EMPRESS, AND THE NURSE, IN HAPPY AMAZEMENT AT THE RECOVERY OF THE TSAREVICH.



# THE WORLD OF SCIENCE.

## CONCERNING EVOLUTION.

*By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.*

ONLY the other day I had to tender grateful thanks to Dr. Heck, the Director of the Berlin Zoological Gardens, for some particularly interesting photographs, for use on this page, of rare animals in his collection. To-day I have to thank him for a further batch of prints, of, if possible, even greater interest. Two of these I find particularly interesting just now, as I have promised to lecture on a favourite theme of mine, the "factors," or agencies, which govern, or seem to govern, the emergence of structural peculiarities which accompany peculiar and specialised modes of life, such as may lead to a transformation of the whole body, or be confined to some particular part of the body. The mole and the kangaroo, the whale and the giraffe, may be taken as random samples of transformations of this kind.

Scientific opinion to-day still largely favours the agency of Natural Selection as the prime factor in Evolution. In theory, and in fact, no two animals are exactly alike, either externally or internally. The differences may be physiological or they may be structural. Such as afford their possessors an advantage over competitors prevail in the struggle for existence, since the advantage in their changed constitution will be passed on to their descendants in gradually increasing measure, and in so far as bringing about a gradual change, say, in the conformation of the body, or its tendency to adopt a mode of life increasingly differing from that of its ancestors. This theory has an air of sweet reasonableness about it; at any rate until it comes to be closely scrutinised. It then has to be admitted that these differences, at their inception, are so slight as

Continuing still further, a stage was arrived at which entirely changed the values of these two reciprocal forms of variation. This came when the short proboscis grew big enough to be useful as a trunk, wherewith grass and foliage could be seized and thrust into the mouth. From this time onwards, the lower jaw lost its hitherto unchecked variation in the direction of increased length, and developed a turn of the tide in an exactly opposite direction; so that the lower jaw lost its chisel-like front teeth, and the long beam from which they projected, till at last it ended up in a jaw abruptly truncated immediately in front of the great grinders, constituting the shortest lower jaw of any known mammal!

I have given here, of necessity, only an extremely condensed account of the evolution of the elephant, omitting many other equally important correlations of growth. But this brief survey should suffice to show the unsatisfactory result of attempting to interpret facts such as these in terms of Natural Selection. For all this, Natural Selection is no "worn-out theory." On the contrary, it is still an important factor; but it is not by any means the only factor, as its protagonists still almost perversely insist.

It would be courting failure, in the course of a single essay, to attempt to pass in review all the possible and probable agencies which bring about what we call "Evolution." Nor can I, now, say anything of the grotesque criticisms which have been passed, and one or two of them recently, by men who like to regard themselves as "authorities" on this theme. Their turn is coming. Let me, rather, pass to what seems a more reasonable interpretation of this process of transformation to which I have referred.

By the Natural Selection theory an animal is forced by chance structural variations along new modes of life. But the evidence seems to show very clearly that the reverse process holds. Habit precedes, and determines, structure. Two of Dr. Heck's beautiful photographs seem to illustrate this contention in no uncertain way; though at the same time they show how cautiously we must proceed.

Let me take first the case of the black cuscus (*Phalanger ursinus*) of Celebes. Obviously it is an arboreal animal. But look at the tail. For about half its length it will be noticed the under-side is bare. Now this tail is prehensile, and the bare area, obviously, will afford a more delicate sense of touch than would be the case if it were fur-covered. We may infer that the tails of these animals were originally completely fur-covered, but so responsive to touch as to curl round a branch whenever it was needed to be used as a grasping

organ. Intensive use developed this function at the expense of the hair-follicles, whose function it is to produce hair; for all structures degenerate as their nerve-supply declines.

And this is not the only prehensile-tailed animal which has the under-surface of the tail similarly depilated. We find instances, for example, among the opossums. The hind-feet, again, are interesting in this connection: since the hind-toe is bent backwards to increase the grasping power of the foot. In Fig. 1 the hind-toe can be seen grasping the branch. Take careful note of the hands. In the right all the fingers are equally spread; when grasping the boughs the thumb and index finger are temporarily turned away from the rest, foreshadowing the evolution of a hand like that seen in the koala (Fig. 2).

Now turn to that strange, timid-looking little creature, the "awantibo" (*Pterodicticus*, or *Arctocebus calabarensis*), a very rare species found in Old Calabar. It is not even remotely related to the black cuscus, being one of the lemur tribe, and hence related to the monkeys. Here, again, we have an intensively arboreal animal. At once it will be noticed that it has no tail. Are we to assume that "Natural Selection" caused the cuscus to develop a long tail and the awantibo to lose it, though both are arboreal? Here, again, the hind-toe, like the thumb clearly seen in this photograph, is turned in the opposite direction to the front toes, while the hand is even more profoundly modified since it has lost the index finger.

Finally, in the little Australian koala we have another tail-less tree-climber. And here we see the evolution of a hand recalling that of a chameleon, which climbs in similar fashion—the thumb and index finger being permanently turned away from the other fingers. Such, originally, was the hand of the awantibo; but its intensive use as a grasping organ has brought about the suppression of the index finger, which, as a reference to the photograph will show, is indicated only by a mere protuberance. I would fain enlarge on these peculiarities, but I have come to the end of my space, though not, I hope, before I have made my



I. AN ESSENTIALLY ARBOREAL ANIMAL WITH A STRONGLY PREHENSILE TAIL: THE BLACK CUSCUS (*PHALANGER URSINUS*)—ONE OF THE MARSUPIALS.  
Photograph by Dr. Heck, Director of the Berlin Zoological Gardens.



2. AN ESSENTIALLY ARBOREAL, YET TAIL-LESS ANIMAL: AN AUSTRALIAN KOALA (*PHASCOLARCTUS CINEREUS*), NEARLY RELATED TO THE BLACK CUSCUS.

It may be pointed out that in this animal the first finger and the thumb are permanently turned backwards; while in the black cuscus the position is only temporary.

Photograph by F. W. Bond.

to be negligible. That is to say, they could have no survival value.

Let us cite, as a test, the evolution of the elephant. The earliest-known ancestral elephant was an animal no larger than a medium-sized pig, with a pair of incipient tusks in the upper jaw, only just projecting beyond the upper lip; and a pair of chisel-like teeth projecting from the tip of the lower jaw. Natural Selection, when this stage was reached, is now to be supposed to have favoured those individuals wherein variation in the direction of an increase in the length of the lower jaw conferred benefits beyond the reach of such as did not display this variation. But this lengthening had to be accompanied by another variation, proceeding at the same rate, in the lengthening of the bony framework of the upper jaw and of the fleshy portion of the snout, gradually producing a short mobile proboscis like that of a tapir.



3. AN ESSENTIALLY ARBOREAL ANIMAL WITHOUT A TAIL: AN AWANTIBO (*ARCTOCEBUS CALABARENSIS*)—A VERY RARE SPECIES RELATED TO THE LEMURS.—[Photograph by Dr. Heck, Director of the Berlin Zoological Gardens.]

argument fairly clear. This is that these peculiarities of the hands and feet are due to persistent stimuli, and not to "Natural Selection."

**A HITHERTO UNPUBLISHED WASHINGTON PORTRAIT: A FINE STUART.**

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GEORGE WASHINGTON, FIRST PRESIDENT OF THE U.S.A., THE BICENTENARY OF WHOSE BIRTH IS BEING CELEBRATED :  
A PAINTING BY GILBERT STUART WHICH IS AN OUTSTANDING TREASURE OF SULGRAVE MANOR.

As we noted on February 6, when we reproduced the newly issued commemorative postage stamps, the bicentenary of the birth of George Washington on February 22, 1732, is now being celebrated. This portrait of him, which hangs in the Washington Manor House, Sulgrave, Northants, gains additional interest from the fact, but, obviously, that is by no means its sole claim to fame. It was done for the Shippen family—Chief Justice Shippen sat to the artist—and it was purchased from the last member of that family in 1921 by Miss Faith

Moore and given by her to Sulgrave Manor. The painter was born at North Kingstown, R.I., in December 1755. He studied in America, in Scotland, and in England, to which he went in 1778 to become a pupil of Benjamin West. Then he set up in London; and among his works are portraits of George III. and the future George IV. He also painted Louis XVI.; and he met further success in Ireland, which he left to return to America to do a portrait of Washington. This was followed by the "standard" portrait, the "Athenæum" head.

**THE GEORGE WASHINGTON BICENTENARY:  
THE ELIZABETHAN HOME OF WASHINGTON'S ANCESTORS.**



1. A SUPPORTER OF THE ROYAL ARMS OF ELIZABETH INSIDE THE PORCH OF SULGRAVE MANOR, WHICH LAURENCE WASHINGTON BUILT SOON AFTER THE QUEEN'S ACCESSION: THE LION OF ENGLAND—IN PLASTER.

In connection with these illustrations, Mr. H. Clifford Smith, F.S.A., a member of the Sulgrave Manor Board, has been good enough to write us the following note: "The Manor House stands on the site of a pre-Reformation priory of the Monks of St. Andrew, Northampton. The property was purchased from Henry VIII., at the Dissolution of the Monasteries in 1539, by Laurence Washington, a wool-stapler, a member of Gray's Inn, and twice Mayor of Northampton. He built the present Manor House soon after the accession of Queen Elizabeth. He placed here two stone supporters of the initials 'E.R.' in plaster, upon the gable of the porch (Fig. 1), and the Royal Supporters, the Lion of England (Fig. 2) and the Welsh (Tudor) Dragon (Fig. 4), modelled in plaster in high relief, upon the walls inside. At the same time he had carved upon the spandrels of the stone archway of the porch his own coat-of-arms—two bars, with three mullets (i.e., stars) above—the origin of the American Stars and Stripes. [Continued opposite.]



2. AS RESTORED: THE OPEN FIREPLACE OF THE GREAT HALL; SHOWING THE OAK CHIMNEY BEAM, THE CAST-IRON FIREBACK (1588), IRON VESSELS FOR MELTING TALLOW FOR RUSHLIGHTS, AND A "DUMMY-BOARD" FIRE-SCREEN.



3. SHOWING THE FINE MOULDED PANELLING (ABOUT 1700) REVEALED BY THE REMOVAL OF SEVERAL COATS OF PAINT: THE OAK PARLOUR IN THE NORTH WING OF SULGRAVE MANOR; SUITABLY FURNISHED WITH CONTEMPORARY PIECES.



3. SHOWING THE FINE MOULDED PANELLING (ABOUT 1700) REVEALED BY THE REMOVAL OF SEVERAL COATS OF PAINT: THE OAK PARLOUR IN THE NORTH WING OF SULGRAVE MANOR; SUITABLY FURNISHED WITH CONTEMPORARY PIECES.

**THE WASHINGTON MANOR HOUSE, SULGRAVE:  
"A SYMBOL OF THE KINSHIP OF TWO PEOPLES."**



4. A SUPPORTER OF THE ROYAL ARMS OF ELIZABETH INSIDE THE PORCH OF SULGRAVE MANOR, WHICH LAURENCE WASHINGTON BUILT SOON AFTER THE QUEEN'S ACCESSION: THE WELSH (TUDOR) DRAGON.

[Continued.] Laurence Washington died in 1584, and was buried in Sulgrave Church. His son, Robert Washington, sold the Manor House at Sulgrave in 1610, to his nephew, Laurence Makepiece of Chipping Warden, Northants, and his descendants continued to live there until 1659, when it passed out of the family. A valuable record of Laurence's thirty years' residence in the Manor House, bearing his signature, and that of his two elder sons, Laurence and Robert—the family name being here spelled "Washington,"—is reproduced in part, in Fig. 9.) This Laurence's second son, John Washington, who was a follower of King Charles I, and migrated to America during the Commonwealth in 1657, was great-grandfather of

(Continued on *Contd.*)



7. THE ELIZABETHAN FRONT OF SULGRAVE MANOR; AND THE WING (BEHIND; RIGHT) ADDED ABOUT 1700.

The Washington Manor House, Sulgrave, Northants, was purchased in 1914 in celebration of the Hundred Years Peace between Great Britain and the United States, "as a place of pilgrimage for Americans in England and as a symbol of the kinship of the two peoples." The number of visitors averages from eight to nine thousand a year. It is open on every day of the week.



5. THE WASHINGTON COAT OF ARMS ON THE RIGHT SPANDEL OF THE CARVED AND MOULDED STONE ARCHWAY OF THE ENTRANCE PORCH—BALANCED BY A (DEFACED) SHIELD ON THE LEFT.



6. THE WASHINGTON COAT OF ARMS ON THE SPANDEL (DETAIL)—TWO BARS, WITH THREE MULLETS (I.E., STARS) ABOVE—THE ORIGIN OF THE AMERICAN STARS AND STRIPES.

*Robert Washington  
Laurence Washington  
John Washington  
1610-1657*

9. THREE WASHINGTON SIGNATURES  
NOW IN SULGRAVE MANOR—  
LAURENCE WASHINGTON; AND  
ROBERT WASHINGTON THE YOUNGER.

[Continued.] General George Washington, The Manor House of Elizabethan date, is the home of the ancestors of George Washington—with the surrounding land, was purchased by public subscription in 1914 in celebration of the Hundred Years Peace between Great Britain and the United States, "as a place of pilgrimage for Americans in England and as a symbol of the kinship of the two peoples." It stands on the outskirts of the village of Sulgrave. Before its restoration, which began in 1920, the Manor was a neglected farmhouse. Half of Laurence Washington's building had been pulled down some years ago, and the porch of the Great Hall (Figs. 2 and 6) had been turned into a dairy, and its richly timbered ceiling hidden by rough, modern plasterwork. The open fireplaces of the Hall and the Great Bed-chamber above (Fig. 10) had been filled in with iron grates, and the

massive oak chimney beams obscured by coats of paint and plaster. Outside, the ancient garden and "pleasance" had long since disappeared, and a low wall had been erected within the fort of the stately porch in order to prevent cattle in the meadow from penetrating into the building. The most important part of the scheme of restoration, after the original building had been put in order, was the reconstruction of the destroyed portion of the Elizabethan front (Fig. 7). This was completed three years ago. The chairman of the Sulgrave Manor Board is Viscount Lee of Farnham; and under his guidance the work of the restoration of the house, and its furnishing with appropriate and contemporary furniture, which during the last twelve years has proceeded with great care and deliberation as funds became available, has now been brought to a conclusion. The house and gardens are open for inspection every day in the week."



10. THE FINE ELIZABETHAN OAK BEDSTEAD IN THE GREAT BED-CHAMBER, WHICH HAS A LOFTY TIMBERED ROOF AND HALF-TIMBER WALL-FRAMING AND IS FURNISHED WITH CONTEMPORARY PIECES.



11. THE COAT OF ARMS AND SUPPORTERS AND INITIALS "E.R." ON THE GABLE OF THE PORCH OF SULGRAVE MANOR, WHERE THEY WERE PLACED BY LAURENCE WASHINGTON.

# BOOKS OF THE DAY.

CHINESE poetry of the eleventh century does not seem at first sight, perhaps, to bear very closely on Chinese politics of to-day, but it has its place, of course, in the national traditions. In a volume of such poetry now open before me, I read that "To the spirit of the New China this book is dedicated in the sure belief that her future greatness lies in the knowledge and emulation of her ancient and immortal arts." Such is the dedication of "SELECTIONS FROM THE WORKS OF SU TUNG-P' O" (A.D. 1036-1101). Translated into English, with Introduction and Notes, by Cyril Drummond Le Gros Clark, Secretary for Chinese Affairs, Sarawak. With Wood-Engravings by Averil Salmond Le Gros Clark and a Foreword by Edward Chalmers Werner, H.B.M. Consul, Foochow (retired) (Cape; 21s.).

The first thing that struck me on looking through this book was the exceeding charm of the numerous woodcuts, not only for beauty of design and technique, but for the spirit of urbanity and humour that pervades them. Further perusal showed that the translations and accompanying historical notes represent diligent scholarship and a wide knowledge of Chinese literature. The whole book, indeed, has the fascination of echoes evoked from the remote past, recalling a culture and a mentality far different from our own. The translator, I should say, has been wise to stick mainly to prose. Although myself quite ignorant of Chinese poetry, I can see that he has felt in the original more beauty than he has been able to convey in his own version. Regarding the "Song of the Cranes," for example, he says that to read it in the original "is a delight which only the sublime poetry of the Immortals can bring to one." We must not, however, be ungrateful, or expect too much. It is not every day that brings forth an Edward Fitzgerald. There is nothing more difficult than verse translation, especially from an oriental language; in fact, one might almost say that the full flavour of a poem is incomparable in another tongue; it must be savoured in the original or not at all; it is only the bare, bald meaning that survives translation. Even a Fitzgerald probably does not so much render the beauty of the original as devise a new beauty of his own.

In one piece, entitled "At the Sign of the Screeching Phoenix," describing an ancient Chinese roadside inn, Su Tung-p' o makes some philosophical reflections on politics in general, showing that China had her problems in the eleventh as in the twentieth century. "Of old," we read, "the men of culture did not choose where they would live in order to find peace. Tranquillity brought contentment, and with contentment came enjoyment in their work. If all men are happy in their work, what need has the Empire of Government? Since then, however, these cultured individuals frequently own houses in which they do not condescend to live, their disapprovement being due to frivolousness or laziness. Frivolousness begets confusion, and laziness ruin. It is because of this confusion

companionship we have drunk wine from the gourd." What is this but to say in other words—

We twa ha'e paidlit i' the burn  
Frae morning sun till dene.

In his foreword Mr. Werner declares that "readers of this book will experience the feeling of glad surprise that came to Keats on first opening Chapman's Homer." Though I cannot quite rise to these heights of enthusiasm, I see no reason to doubt his further statement that it is the best work on a Chinese poet yet published. It will be good news to many scholars and Orientalists that a complete edition of the poet's prose-poetry, with the Chinese text, is now in preparation.

Turning from Chinese to English poetry, I find so many books by or about poets demanding attention that I cannot handle them all this week. Certain new volumes of verse must be held over until some earlier claimants have been heard. And first, let me ask, is it not time for a new biography of Shakespeare, embodying the various discoveries made in recent years? An important and fascinating example of such literary "excavation" is set forth in "SHAKESPEARE versus SHALLOW." By Leslie Hotson. Illustrated (Nonesuch Press; 12s. 6d.). Dr. Hotson

something of the picturesque qualities of modern "impressionist biography." These qualities are well exemplified in a new memoir of one of Shakespeare's friends, namely, "BEN JONSON AND KING JAMES." Biography and Portrait. By Eric Linklater. Illustrated (Cape; 10s. 6d.). I find Mr. Linklater's style very beguiling. Speculating on the conversation of poets dead and gone, at the Mermaid Tavern, he writes: "It is Shakespeare, Jonson, and young Francis Beaumont whom we first remember when we think of the Mermaid. We know so much about them, and yet how vain the attempt to reconstruct their familiar talk! . . . To get the flavour of their talk we should rather think of Shallow's man Davy saying, 'I grant your worship that he is a knave, sir; but yet, God forbid, sir, but a knave should have some countenance at his friend's request'; . . . If only Boswell had lived in time to attend the elder Jonson, what a book there would be!"

We have all heard of that simple soul who criticised Shakespeare for being too full of quotations! The best of them have been once more garnered in "SHAKESPEARIAN QUOTATIONS IN EVERYDAY USE." A Key to their Source and Context. By L. L. M. Marsden. New and Enlarged Edition (Witherby; 5s.) This little book does not apparently claim to be comprehensive, but it excels most of

its kind in the matter of large type and legibility. Some interesting studies, critical and biographical, of three later poets deserve more space than I can give them here. The circle in which Addison and Pope were the leading figures is revived in "THOMAS TICKELL." And the Eighteenth-Century Poets (1685-1740). Containing numerous Letters and Poems hitherto Unpublished. Compiled from his family papers by Richard Eustace Tickell. Illustrated (Constable; 16s.). Tickell himself, best known as a poet by his ballad "Colin and Lucy," began in 1715 a translation of Homer's Iliad in rivalry to that of Pope, and here we get the actual terms of the publisher's agreement, also illustrated in facsimile. Tickell was Addison's literary executor, and among his most notable correspondents here represented were Jonathan Swift and Edward Young, author of "Night Thoughts."

The long run of that memorable play, "The Barretts of Wimpole Street" will doubtless have increased the number of readers likely to be attracted to such a book as

"BROWNING." Background and Conflict. By F. R. G. Duckworth (Benn; 12s. 6d.). The author has studied the effects of Browning's poetry as reflected in contemporary criticism at three periods, 1850-9, 1890-9, and 1920-9. Part II., discussing the criticisms of this last decade, expresses the appeal of Browning's poetry to the present generation. To an earlier age belongs the subject of a little book called "DUNBAR." The Poet and his Period. By Rachel Annand Taylor (Faber and Faber; 3s. 6d.). "The poet" in this case was William Dunbar (c. 1460-1520), probably a kinsman to the Earl of March, and described here as "a lively, challenging figure in the group



THE BASEBALL GROUND OF "THE PERFECT PRISON"—THE MODEL CUBAN PENITENTIARY ON THE ISLA DE PINOS: THE ELEGANT PAVILION; WITH THE WORDS "WORK—LEARNING—RECREATION" IN LARGE LETTERS.

The Cuban model penitentiary on the Isla de Pinos is described on the opposite page. Games are played on the baseball ground every Sunday afternoon and on national holidays. There are several teams among the convicts, and these give rise to a healthy spirit of rivalry.

is a well-known traveller in "the realms of gold," whose first explorations were recorded in his previous volume, "The Death of Christopher Marlowe." His new work embodies the result of much subsequent delving among the dusty treasures of the Record Office, old legal documents and so on. Summarising the gist of his discoveries, he writes: "We see the actor Shakespeare and his associate, the theatre-owner [Francis Langley, of the Swan, Southwark], seriously annoyed by the notoriously unjust local justice, William Gardiner, and that unconsidered trifles, his step-son [William] Wayte, so seriously annoyed that Wayte swears that the gentle Shakespeare

put him in terror of his life. Next we recognise this pair of vexatious interlopers by a series of unmistakable hits in *Henry IV, Part II.*, and the *Merry Wives of Windsor*. This disclosure gives the *coup de grâce* to the moribund notion that Shakespeare, in drawing the figure of Justice Shallow, was thinking of his worthy neighbour in Warwickshire, Sir Thomas Lucy. . . . More important, however, than the fresh light on the external life of Shakespeare, more significant than the alteration in the dates of his plays, is the ocular demonstration now given us of his dramatic use of some of the life he knew: unique evidence of his use of persons, to quote Ben Jonson . . .

such as Comedy would choose  
When she would show an image of the times.'

Shakespeare is here revealed for the first time as a master of personal satire, taking with devastating humour a satisfactory revenge for himself, his associates of the theatre, and Gardiner's victims in Southwark. . . . We can forgive Gardiner his crimes; did he not give us Justice Shallow? And as for Wayte, it was an act of sublime inspiration in him to pick the quarrel with Shakespeare: for out of it was born that most exquisite of ninnies, Abraham Slender."

That new life of Shakespeare which I suggested just now might well combine "a taste exact for faultless fact," as exhibited in Dr. Hotson's tireless documentation, with

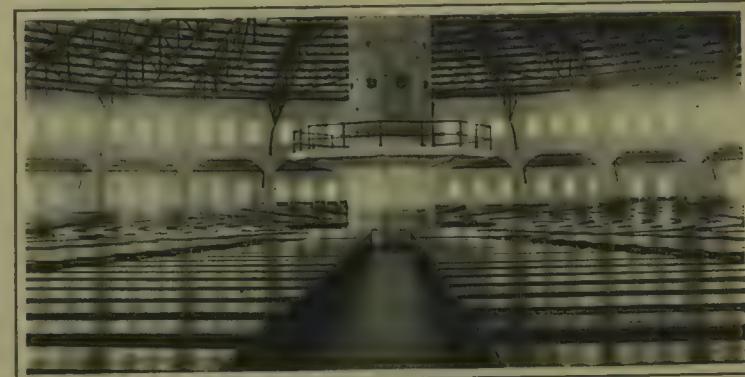


ONE OF THE CIRCULAR CELL-HOUSES IN THE MODEL PENITENTIARY OF CUBA; WITH ROOM FOR OVER 900 MEN: A PHOTOGRAPH INCLUDING (AT THE BACK) A "GOOD CONDUCT" BUILDING, WITH COMPARATIVELY LARGE CELLS, IN WHICH CONSIDERABLE FREEDOM IS ALLOWED.

On the Isla de Pinos, contrary to the usual practice in prison, dangerous men are put in the highest cells, where they can be most easily watched.

and ruin that the Empire is in a state of anarchy. One cannot wonder at it." And again: "Those who have fed on butcher's meat find it hard to eat cabbages; those who have donned brocade are loath to put on cotton; those who have performed great deeds are contemptuous of doing lesser ones. This is the universal evil throughout the Empire."

Su Tung-p' o himself, it appears, was something of a political free-lance, for he was always in trouble with the authorities—Censors and so on—and getting himself exiled. He was also a convivial soul, like Omar Khayyam, and I notice one passage that reminds me of "Auld Lang Syne." It runs thus in the English version: "You and I have fished and gathered fuel on the river islets. We have consorted with the crayfish, we have befriended the deer. Together we have sailed our skiff frail as a leaf; in close



A CIRCULAR DINING-ROOM AT THE ISLA DE PINOS PENITENTIARY: A VAST APARTMENT, WHICH IS ALSO USED FOR LECTURES AND CLASSES DESIGNED TO FIT THE CONVICTS FOR A RETURN TO CIVIL LIFE.

of the Scottish Chaucerians," but possessing to-day "but an archaic and limited kind of interest."

In conclusion, I must leave poetry for a moment, in order to mention yet another volume bearing on the French Art Exhibition, which has come into my hands since the dozen or so noticed in two previous articles. The present one—certainly among the best of them all—is "AN INTRODUCTION TO FRENCH PAINTING." By P. G. Konody and Xenia Lathom. With forty Illustrations (Cassell; 10s. 6d.). Indicating the general lines of their collaboration, Mr. Konody says: "Lady Lathom devoted herself, roughly speaking, to the historical background and the biographical data, whilst I assume full responsibility for the majority of the critical comments and for the section devoted to the Primitives." In the Wilton Diptych dispute Mr. Konody is definitely pro-French. Regarding the art of to-day, we read in the final chapter: "On the whole, French painting during recent years has been recapturing the normal." To some, that prospect may be a source of distress and disdain; to others, perhaps, rather comforting. C. E. B.

## DOORLESS PRISON-CELLS : CUBA'S GREAT EXPERIMENT IN PENOLOGY.



"THE PERFECT PRISON"; A MODEL CUBAN PENITENTIARY: A VIEW OF THE INTERIOR OF ONE OF THE CIRCULAR CELL-HOUSES, FROM THE STEEL TOWER (OR GUARDHOUSE) IN ITS CENTRE; SHOWING THE DOORLESS CELLS OPENING ON TO THE GALLERIES AND PERMITTING FREE COMMUNICATION BETWEEN THE CONVICTS.

THE prison illustrated here and on the opposite page is situated on the Isla da Pinos, some sixty miles from the Cuban mainland. Over three thousand convicts are serving time in it, for every imaginable offence, from cold-blooded murder to "over-indulgence" in politics. All are under the strictest military discipline; and all are in clean, orderly surroundings. The details of this model penitentiary were worked out by a commission of experts, appointed by the Cuban Government, after they had paid a visit to the U.S.A. to make a detailed survey of the prison methods in vogue there. The result is a system very far removed from that in force in this country or in the States. All the work in the penitentiary is carried on by the inmates themselves, and they pride themselves on the fact that, in the commissariat and other offices, there has never been a single slip in the accounts—in spite of the fact that most of the book-keepers are there for just such offences as embezzlement, forgery, larceny, etc.! There is a beautifully kept model farm, on which nearly every kind of crop found in Cuba is grown; and the poultry and live-stock put to shame many a farmer. The greatest care is



THE MODEL CUBAN PENITENTIARY ON THE ISLA DE PINOS: CIRCULAR CELL-HOUSES, EACH WITH GALLERIES OF OPEN CELLS WHICH ARE WATCHED FROM A CENTRAL GUARDHOUSE; AND (CENTRE) THE DINING-HALL AND KITCHEN.

taken to fit each man into his own line of work, and there are workshops in which the prisoner may learn tailoring or bootmaking or any other trade he chooses, as well as classes for the backward or illiterate. At the end of the day chess, dominoes and cards are allowed, as well as more active games—the floor-space of each round-house giving ample room for exercise. Baseball teams are formed amongst the men, and games are held on Sundays and holidays. Moving pictures and wireless programmes are given in the large hall. Lest anyone jump to conclusions about "pampering the criminal," we would note that the rules of the Isla de Pinos penitentiary provide that escape shall be punished by death—which it invariably is, except in the case of young men who have been led on by their elders. As a result,

escape or mutiny is only occasionally attempted—by the lowest class of criminal—and then they must evade their own cell-mates and companions, who have the power to try them and to decide on their punishments—namely, hard labour or loss of privileges. It is, besides, an easy matter to watch every boat that leaves the island.

## ENDANGERED BY THE SINO-JAPANESE CONFLICT: SHANGHAI

THE 1850 PICTURE AND THE MODERN PANORAMIC PHOTOGRAPH REPRODUCED



SHANGHAI IN 1850: THE BUND, WHICH IS THE WATER-FRONT OF THE INTERNATIONAL SETTLEMENT, AS

## —PAST AND PRESENT—WITH THE INTERNATIONAL SETTLEMENT.

BY COURTESY OF MESSRS. W. R. LOXLEY AND CO., LONDON AND SHANGHAI.



IT WAS EIGHT YEARS AFTER THE CITY HAD BECOME A TREATY PORT OPEN TO FOREIGN TRADE.



SHANGHAI IN 1857: THE CITY AND CERTAIN OF ITS CHIEF DEFENCES, WHICH INCLUDED BATTERIES, A FORTIFIED TOWER, AND A "CASTLE"—A WOOD-CUT REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS."



SHANGHAI IN 1868: A WEDDING IN THE HOME OF A COMPRADOR, THE HEAD OF CHINESE EMPLOYEES OF A EUROPEAN FIRM. A WOOD-CUT REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS."



SHANGHAI IN 1873: THE END OF A PAPER-HUNT BY EUROPEAN RESIDENTS; TWO RED-HOODED, PAPER-SCATTERING "FOXES" ON THE LEFT A WOOD-CUT REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS."

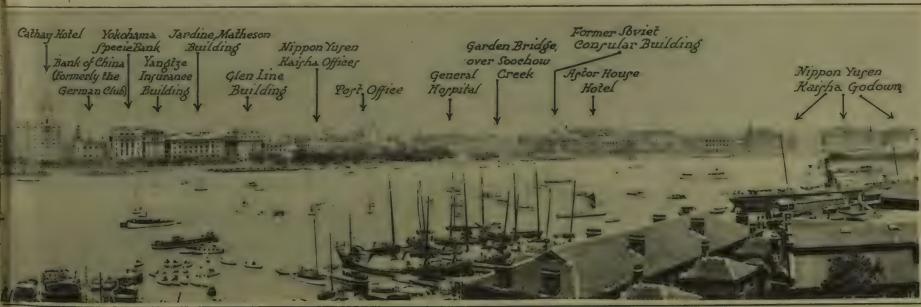


SHANGHAI IN 1883: WELDING A COIL FOR A GREAT GUN AT THE ARSENAL, IN VIEW OF POSSIBLE FIGHTING WITH FRANCE IN TONKING A WOOD-CUT REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS."



SHANGHAI AS IT IS: THE BUND, WHICH IS A PART OF THE INTERNATIONAL SETTLEMENT;

As we write, the situation with regard to Shanghai and the Sino-Japanese fighting in it, and about the International Settlement and the French Concession, is obscure; but it would seem that protests are still being made with a view to confining the conflict to the area outside the European zones, which have, however, sustained a certain amount of damage from stray missiles. These strong protests gained particular significance the other day from the assertion that the Chinese had threatened that, in the event of any advance on Shanghai, Chinese troops would invade the Japanese section of the International Settlement. As to Shanghai itself, it seems almost superfluous to repeat that it is of very considerable importance to many of the Powers, and is under the protection of fifteen Powers. It became a Treaty Port in 1842 in virtue of the Treaty of Nanking. The population of the International Settlement, according to the current "Statesman's Year-Book," is 1,007,866, of which 36,471 are foreigners and 971,397 Chinese. The French Concession is a separate unit. With



WITH ITS MANY IMPORTANT BUILDINGS, AND WITH THE FRENCH CONCESSION TO ITS LEFT,

regard to the Bund, we should here note that the panoramic photograph of that waterfront which was published in our issue of February 6 was somewhat out of date, a state of things due to the fact that it was the only picture available at the moment. On this double-page we are able to give a later photograph. In connection with the wood-engravings from "The Illustrated London News," it may be added that it was said of the illustration which appeared in 1857: "The entrance [to Shanghai] is strongly protected by a long line of batteries on the right, also a heavy round tower, or fort, mounting heavy metal; whilst the left bank is defended by a strong battery and castle." The ceremony of a Chinese wedding in 1868 was engraved from a sketch by the Admiralty Surveyor and Navigating Sub-Lieutenant on board H.M.S. "Sylvia." The picture shows the wedded bride, supported by her nurse and the bridegroom. Tonkin was brought under France's protectorate in 1864, and is now part of French Indo-China. It has an area of 40,530 square miles.

MATTER FOR THE LEAGUE INQUIRY:  
SCENES AND INCIDENTS IN MANCHURIA.

PHOTOGRAPHS BY WALTER BOSSHARD, OUR CORRESPONDENT IN THE FAR EAST.  
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THE UNIVERSITY AT CHINCHOW, WHERE THE COMMISSION OF NEUTRAL OBSERVERS WAS LODGED (AT THE EXPENSE OF CHANG HSUEH-LIANG): THE ENTRANCE GATEWAY, WITH SENTRIES ON GUARD.



THE JAPANESE ADVANCE ALONG A RAILWAY LINE IN MANCHURIA: A PARTY OF INFANTRY ON A TROLLEY SENT FORWARD FROM AN ARMOURED TRAIN.



A TYPICAL JAPANESE "ARMY CHAPLAIN" IN MANCHURIA: A PRIEST (ON THE RIGHT) OF THE NICHIRIN SECT, WHICH TAKES SPECIAL CARE OF SOLDIERS IN THE FIELD, MARCHING BESIDE A BAGGAGE WAGON.



LIKE MEDIEVAL WARRIOR: JAPANESE CAVALRY, HEADED BY AN OFFICER, ADVANCING TO OCCUPY THE STATION AT KOU PANG TZU (OR KOWPANGTZE) ON THE SOUTH MANCHURIAN RAILWAY.

A CHINESE RAILWAY OFFICIAL AT KOWPANGTZE VAINLY TRYING TO ESTABLISH TELEPHONE COMMUNICATION WITH A RAILWAY CENTRE, TO ASCERTAIN WHAT STATIONS WERE OCCUPIED BY THE JAPANESE.

We illustrate here further incidents of the Japanese operations against the Chinese in Manchuria, from photographs taken (like others given in previous numbers) by Mr. Walter Bosshard, the well-known photographer-explorer, who is acting as our correspondent in the Far East. As was shown by those reproduced in our last issue, Kou Pang' Tzu (generally spelt Kowpangtze) was bombed from the air by the Japanese and was abandoned by the forces of Marshal Chang Hsueh-liang, who set fire to the station buildings in their retreat towards Chinchow. On January 2 the Japanese advance guard reached Chinchow, and next day General Muro's division entered that town. The entry had been delayed until the Chinese

evacuation was complete, and for this forbearance, it was reported, the Japanese were thanked by the Chinese authorities. The Japanese used an armoured train in their advance to Chinchow, which was unopposed. On January 7 they proceeded further to Shanhakwan, a town on the border of Southern Manchuria and the province of Chihli in China proper. The European members of the League of Nations Commission of Inquiry into the Manchurian situation, including Lord Lytton, the chairman, sailed on February 3 in the liner "Paris." They are to join General McCoy, the American member, in the United States, and hope, by flying across America, to reach Tokyo by the end of February.

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MANY generations of journalists have had instilled into their minds the great truth that if a man is bitten by a dog, that is not news, but that if a dog is bitten by a man, that is *news*: similarly, that if a very rich man buys a very famous picture, the fact must be announced in the largest headlines,



I. "THE VIRGIN AND CHILD IN LANDSCAPE"—AN ATTRACTIVE PANEL BY LE MAÎTRE DU SAINT SANG: A PICTURE IN WHICH THE VIRGIN'S ROBE IS RED INSTEAD OF THE MORE USUAL BLUE.

with one or two noughts added to the reputed price according to taste; but that if John Jones, who only has five bob in the world, buys for half a crown a jolly little Van de Velde drawing, worth—shall we say?—only a hundred shillings—well, who's going to take any interest in that? So gradually the public has become convinced—

- (1) That any picture worth owning must cost over a thousand pounds.
- (2) That only pictures painted by certain recognised masters are of any interest.
- (3) That the thing to do is to buy, not a picture one likes, but some expert's certificate with a picture attached to it.
- (4) That names are more important than either quality or beauty.

Now, the very greatest works of art are, quite rightly and inevitably, worth a great deal of money. "The Duchess of Milan," for example, in the National Gallery, cost the nation £100,000—and was cheap at the price—but the result of the almost continuous trumpeting abroad of similar big prices has given a great many people the impression that Bond Street caters only for millionaires, and that the poor man is neither welcomed in any picture-gallery nor deserves anything better than a few passable reproductions on his walls. Add to this the clamour of the highbrows, the snarls of the lowbrows, the snobbery of those who merely follow the fashion, and

## A PAGE FOR COLLECTORS.

NOT MORE THAN ONE HUNDRED GUINEAS.—AN OLD MASTER EXHIBITION.

By FRANK DAVIS.

the tricks of the rag-tag and bobtail hangers-on of the trade, and it is not surprising that the mezzobrows, who form the vast majority of lovers of art, throng the French Exhibition, but hesitate to venture within a privately owned gallery.

There is an exhibition on now at the galleries of Tomas Harris, Ltd., 29, Bruton Street, W.I, which seems to me likely to break down this inferiority complex. It is arranged with a sober sureness of taste and an absence of fuss which is very pleasant, and it consists of thirty-four examples of Old Master paintings—mostly of small size—which are of fine quality without being by great masters. The price is printed against each item in the catalogue, and these prices range from 10 to 100 guineas. There are no optimistic attributions, no attempts to suggest that a school picture is anything but what it is, and the show as a whole is one which must surely appeal to all sorts of picture-lovers, with the exception of that odd class which only admires the flashy chocolate-boxy type of canvas—a type which is conspicuously absent.

The majority of the pictures are early Flemish and Spanish, leavened by later Italian and French works, notably a pleasant painting of a woman before her mirror by Philippe Mercier, Watteau's pupil, and a large Francesco Solimena, "The Mystic Marriage of St. Catherine," which is a splendid piece of painting and modestly priced at 100 guineas. The other top-price picture in the show is "The Good Shepherd," by Cornelius Massys, the younger son of Quentin Massys, one of the many so-called Romanizing Flemish painters of the sixteenth century whose works—especially in their landscape backgrounds—show so close an acquaintance with Italian tradition. This is a picture which emphatically requires no knowledge of the history of art for its appreciation—in fact, the more one forgets books and lectures, the better is one able to enjoy its delightful details. In the centre, the Good Shepherd is repelling the wolf, while a priest on the right is running away towards a most fascinating ship.

There are several earlier Flemish panels by those anonymous painters who are classified by Dr. Friedländer, of the Kaiser-Friedrich Museum in Berlin, according to their several styles, as "The Master of —," and among them is the very tender little panel by Le Maître du Saint Sang, in which the landscape background makes an effective greenish foil to the red of the Virgin's robe (unusual, this, a red robe instead of a blue—and note, too, how here, as in all Flemish pictures of quality, stuffs fall into miraculously-contrived folds)—Fig. 1—and the scarcely less charming, if rather dark, Nativity by the Master of Hoogstraten, in which the angel, a shepherd, and his sheep are in the background, while the three Wise Men form an interested group looking into the stable, where St. Joseph holds a lantern. A particularly charming Magdalen (No. 28 in the catalogue) seems to me very reasonably priced at 38 guineas; and a Spanish fifteenth-century fragment of Christ

rising from the tomb, surrounded by the emblems of the Passion, equally so at 20 guineas. In fact, if one is to judge by quality alone, it is permissible to express the



2. "A CARNIVAL SCENE," BY EUGENIO LUCAS, WHO DIED IN 1870: A BRILLIANT WORK BY ONE OF THE FOLLOWERS OF GOYA.

opinion that this most simple and sincere primitive, with its gold background, is as good as anything else in the room. Those with time to spare would do well to compare it with one or two of the French primitives at Burlington House, and it is not impossible that they will feel either that this panel is French or that the so-called French ones are Spanish, so closely allied are they in treatment and temper. Fig. 2 is an interesting example of a comparatively modern Spanish picture—a brilliant work by Eugenio Lucas, who died in 1870. There is no need to point out to what extent this painter—as, indeed, were most others of his generation—was a follower of Goya.

A mere list of pictures makes dull reading, but space must be found for mention of a charming land-

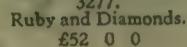


4. ATTRIBUTED TO LLORENS: "A SAINT" (IN ORIGINAL GOTHIC FRAME) BY AN ANONYMOUS MEMBER OF THE SPANISH SCHOOL.

scape by de Momper; two little typical South German primitives, robust and a trifle coarsely painted; a curious Lucas Cranach figure-composition which will be worth three times its present price when the German market becomes active again; a good Bassano, that great Italian who happens to be out of fashion, but will be recognised some day as entitled to a high place in artistic annals; a little French fifteenth-century page from an illuminated manuscript; and a seventeenth-century Spanish child study—"St. John the Baptist"—which is very near Murillo. I should add that the show is admirably balanced between the grave and the gay, the static and the dynamic, and I don't see how either high- or lowbrows can quarrel over it. In short, it is well worth more than one visit.

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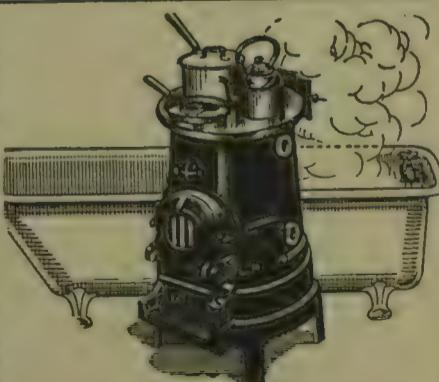
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## THE BANKS: NO CHANGE.

BY JOHN OWEN.

**S**PEAKING at the annual meeting of his bank the other day, a chairman expressed satisfaction at the "steadiness shown by our people throughout the crisis." So far as the average Englishman is concerned, two facts have certainly emerged from a most disturbing occasion: he never "panicked" and he tried, for the first time in his life, to understand the system by which the finance of his country is governed. And, in attempting to acquire understanding, he set himself further than ever from the atmosphere of panic. But the fact that, when the crisis came, he was, upon the whole, so easily reassured was due to his long-held conviction that the banking system of this country was the best in the world. He continued to walk to his bank instead of "running on" it. He looked gloomily into the industrial market, watched his best-loved securities go down; but about the banks he felt perfectly at ease.



SIR HARRY GOSCHEN, BART.: CHAIRMAN OF THE NATIONAL PROVINCIAL BANK, LTD.

Sir Harry Goschen is a partner of Goschens and Cunliffe, Director of the Chartered Bank of India, Australia and China, and Prime Warden of the Goldsmiths Co., 1919-20.

When the average Englishman turned to a study of the system by which his money is governed, he did something that he never really did before. If it did nothing else, the crisis served to teach the citizens of this country a little about a subject of which they were content hitherto to know little or nothing. High finance, they held, was for the high financiers. They

THE RT. HON. REGINALD MCKENNA: CHAIRMAN OF THE MIDLAND BANK, LTD., SINCE 1919.

Mr. McKenna was Liberal M.P. for North Monmouthshire 1895-1918, and besides other Government posts was Home Secretary 1911-15, and Chancellor of the Exchequer 1915-16.

forcing him to take an interest in high finance as a whole. But, so far as the banks go, this criticism has been directed at policy rather than system. Within the banking system there is room for important modifications of policy. The system itself has withstood this shock in a manner that has given satisfaction all round.

If the average Englishman tried to interest himself in Finance with a capital, his wife has tried to also. For the first time in domestic history, drawing-room discussion in money matters has not been confined to such subjects as tradesmen's charges and the expense of schools. Talk of the "gold standard," of "deflation," and of banking policy has proceeded from lips that never spoke of these things before. It is all to the good. The better these matters are

now learnt that financial systems have as direct an influence upon their life as they imagine politics to have. They realised that it was just as necessary

in their own interest to understand a little about public banking as to have ideas about their own private banking-account. Many of them came to know enough of the methods of the City in general, and of the banks in particular, to be able to endorse the large and valuable volume of criticism put forward by some of the most important of our financial experts. The crisis has been useful in making the average Englishman willing to lend an ear to the best financial criticism, as well as

understood in the home, the more will we learn to make the banks our servants. It would be hard to recapitulate the direct services which the banks perform to us in our character as an individual customer. Many people who of late have found themselves forced to realise securities have come to understand that in their local bank-manager they have an adviser who has behind him the authority of an immense organisation, in closest touch with the situation in the City. Those more happily circumstanced and able to "cruise" far from home may leave their investments to be dealt with on their behalf by the bank, should the market reach a favourable position.

With our minds still so uneasy as regards the financial future, it is well to remember, too, that the bank is available for trusteeship under will or settlement, being a trust corporation under the Act of 1925; and that it affords absolutely safe custody of securities, immunity from loss by fraud, and an annual audit without cost to the estate. And, in view of the present outbreak of burglary, we may remember that a bank will take charge of any property, whether jewellery or pictures; and, what is more, be responsible for them. Finally, the branch bank, continues to have its place in our domestic lives, and collects our dividends, pays our club-subscriptions, and, within the limits of our pass-books, does our book-keeping. It has become part of our lives.



MR. JOHN W. BEAUMONT PEASE: CHAIRMAN OF LLOYDS BANK, LTD. Mr. Beaumont Pease is also chairman of the Bank of London and South America, and chairman of Lloyds, and National Provincial Foreign Bank, Ltd. He was Master of the Percy fox-hounds from 1906-1910.

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### Statement of Accounts

December 31st, 1931

	LIABILITIES	£
Paid-up Capital .. . . . .	14,248,012	
Reserve Fund .. . . . .	11,500,000	
Current, Deposit & other Accounts (including Profit Balance) .. . . . .	£359,158,995	361,952,395
Balances due to Affiliated Companies .. . . . .	2,793,400	
Acceptances & Confirmed Credits .. . . . .	.. . . . .	9,148,354
Engagements .. . . . .	.. . . . .	10,073,925
<b>ASSETS</b>		
Coin, Bank Notes & Balances with Bank of England .. . . . .	38,505,989	
Balances with, & Cheques on other Banks .. . . . .	15,205,876	
Money at Call & Short Notice .. . . . .	16,129,800	
Investments at or under Market Value .. . . . .	42,190,262	
Bills Discounted .. . . . .	57,132,250	
Advances to Customers & other Accounts .. . . . .	197,637,464	
Midland Bank Executor & Trustee Co. Ltd. —		
Loans on behalf of Clients .. . . . .	248,392	
Belfast Banking Co. Ltd.—Government of Northern Ireland Call Loan .. . . . .	1,800,000	
Liabilities of Customers for Acceptances, Confirmed Credits & Engagements .. . . . .	19,222,279	
Bank Premises at Head Office and Branches .. . . . .	9,584,861	
Other Properties and work in progress for extension of the business .. . . . .	1,221,452	
Shares in Yorkshire Penny Bank Ltd. .. . . . .	750,000	
Capital, Reserve and Undivided Profits of		
Belfast Banking Co. Ltd. .. . . . .	1,543,356	
The Clydesdale Bank Ltd. .. . . . .	2,990,462	
North of Scotland Bank Ltd. .. . . . .	2,373,191	
Midland Bank Executor and Trustee Co. Ltd. .. . . . .	387,052	

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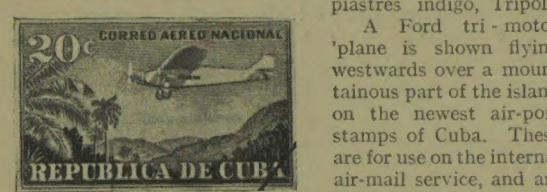
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5d., has been found urgently necessary, so it has been created by printing a supply of the 3d. in green and overprinting it with the words, "Five Pence" in red.

Five more air-mail view stamps are to hand from the Republic of Great Lebanon, all produced by the heliogravure process now familiar in connection with the French issues for Syria. The same type of aeroplane figures on all five stamps, but over different parts of the country. On the 1-piastre purple the view is of Rachaya; 1-piastre green, Broumana; 2-piastres orange, Baalbek; 3-piastres crimson, Hasroun; and 25-piastres indigo, Tripoli.



LEBANON : AIR STAMP WITH AERIAL VIEW OF RACHAYA.

A Ford tri-motor plane is shown flying westwards over a mountainous part of the island on the newest air-post stamps of Cuba. These are for use on the internal air-mail service, and are finely printed from steel plates engraved in intaglio. The three values issued are 10 cents black, 20 cents carmine, and 50 cents blue. I gather there is also to be a 5-cents violet to meet a new reduced rate for the inland air service. The Dominican Republic represents a mail plane flying towards an historic sun-dial, which serves as a convenient landmark for Santo Domingo. The values are 10 centavos carmine, 15 c. purple, 20 c. blue, 30 c. yellow-green, 50 c. chocolate, and 1 peso orange.



CUBA : A FORD TRI-MOTOR PLANE ON THE INLAND AIR-MAIL STAMP.

issued are 10 cents black, 20 cents carmine, and 50 cents blue. I gather there is also to be a 5-cents violet to meet a new reduced rate for the inland air service. The Dominican Republic represents a mail plane flying towards an historic sun-dial, which serves as a convenient landmark for Santo Domingo. The values are 10 centavos carmine, 15 c. purple, 20 c. blue, 30 c. yellow-green, 50 c. chocolate, and 1 peso orange.

It was a happy idea, inaugurated about four years ago, to make the stamps of the Canal Zone of Panama a pictorial record of the achievements of the American engineers, scientists, and administrators who brought the great Canal to its completion. The evolution of the idea has been retarded by the American tradition that reserves the honour of portrayal on stamps to the dead. Already a number of the more eminent members of the Canal Commission had passed away when the series was started, among them General Gorgas (1 cent), General Goethals (2 cents), Colonel Gaillard (12 cents), and Governor Blackburn (50 cents).

We have now to record three interesting additions to the series in the 10 cents orange, with portrait of General H. F. Hodges, the 15 cents grey black, with Commander Jackson Smith, and the 20 cents sepia, with Admiral H. H. Rousseau. At the same time as these new arrivals appeared, a series of definitive postage due stamps was issued for the Zone, all in a uniform design bearing the shield showing a ship passing through the Canal and having the motto: "The Land Divided—the World United." The upper part of the shield is broken by a square tablet in which is printed the numeral of denomination. They are printed in lake.

Designed by the Italian artist Professor E. Federici, a series of stamps has just been engraved and printed in London for issue this month in the tiny republic of San Marino. The set, all in the accompanying design, is to celebrate the inauguration of the new Post Office in the capital, the building shown on the stamps. There are to be five values: 20 centesimi green; 50 c. red; lire 1.25 blue; 1.75 brown; and 2.75 violet.



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## CONCERNING DISARMAMENT

(Continued from Page 242).

excite them and fling them into the enemy territory by using all the means of transport capable of accelerating their march, to seek out the enemy masses and overwhelm them with a rain of iron and fire, and by repeated heavy and decisive blows so as to end the war in a few months; this is what the General Staff demanded before 1914, in accordance with the tactics of the war of the Revolution. This was the Napoleonic method applied on the grand scale to immense armies on a Continental chess-board. It might have succeeded if one of the parties had completely crushed the other within three months. After three months all the armies were worn out, physically and morally, by the superhuman effort and by the horrible losses of a war of open fighting with modern arms. I heard a French officer who took part in it define the battle of the Marne as "an encounter between two armies dead with fatigue." But no army was destroyed; no decisive result was obtained. Yet they must go on. In order to continue, it was necessary to give the armies the facilities and support of a war of trench warfare.

That was how it came about that at the end of 1914 we found ourselves, all of a sudden, back in the eighteenth century. The World War had not only returned to the principles and methods of eighteenth-century warfare; it even exaggerated them. The cordons of the wars of the eighteenth century were articulated and endowed with a certain elasticity; the trenches of the World War, with their uninterrupted continuity, were inarticulated cordons, with metallic rigidity. In the eighteenth-century trench warfare slackened from time to time and transformed itself into open warfare: in the World War open warfare was completely subordinated to trench warfare, and played a very secondary and limited part. Germany asked for the armistice when her armies were still camping on enemy territory. Napoleon could not even have imagined such a paradox.

It is not difficult to understand why the Napoleonic war fascinated the nineteenth century, as if it were the perfect and absolute method of war. It harmonised with certain qualities of the modern spirit—rapidity, audacity, desire for adventure, and romantic excitement. But it was an exceptional war which was only possible at a certain moment, thanks to unique circumstances. It required small or medium armies, but they had to be very tough and excited by ardent passions; they demanded weapons relatively not murderous, and the possibility of short wars. This last, among all the conditions which made the Napoleonic war possible, was the rarest and the most difficult. There have been few short wars in history, for the reason that, if the cause of a war is serious and the

adversaries have a certain reserve of forces at their disposal, the war becomes long. In its very nature war has the quality of slowness and length of operation.

But when the war is long, methods of the eighteenth century—the mixture of trench warfare and open warfare which the strategists of the nineteenth century have so much despised—impose themselves as a necessity. The war of the eighteenth century is, therefore, veritable war such as all the peoples can make in normal circumstances, with armies of a normal quality. That is the explanation of why the Boers and the English in Africa, the Russians and the Japanese in Asia, the French and the Germans in Europe, returned to it without knowing it during the last thirty years. But that is also the explanation of the error committed by Europe after 1870, in taking the wars of the Revolution and the Empire, which were exceptional wars, as the models of eternal and universal war. This error is the deep-seated cause of the disorder with which the world is struggling to-day.

Our epoch finds itself between two impossibilities. On one side, the principles and methods of Napoleonic warfare are too exceptional to be applied to the enormous armies and the murderous weapons of our epoch. Therefore we must do as we did in the World War—return to the eighteenth century, make long wars of trench warfare and open warfare concurrently. But this alternative also presents grave inconveniences for our epoch. The eighteenth century could make long wars without ruining itself, because those concerned knew how to make them with limited means and resources of effectives, arms, expenses, destruction of life and of goods. For reasons which I have expressed at great length elsewhere, our epoch is no longer capable of making limited wars. And we have at present either a long war, made with the means at the disposal of our epoch, which can be waged by powerful States like Russia or strong peoples like Germany. The conference on disarmament ought to be the first great collective effort of the world to extricate itself from this difficulty. As it is a very real and serious difficulty, we must not be surprised if the results are partial and painful. Among all the problems with which our epoch is at grips, peace and war are the most complicated and difficult. There would be much to say about the direction which should be given to the effort, so that important results may be obtained as quickly as possible.

I shall limit myself for the moment to pointing out a danger and to hoping that the Conference at Geneva will work to eliminate it. The danger is that, despite the experiences of the last half-century, our epoch may allow itself to be seduced once more by the illusion of finding the magic which makes short wars possible. The Napoleonic obsession of the short, pulverising, decisive war has led Europe into the exhausting immobilities of the most gigantic and most ruinous of all trench warfares. But it is to be

frightened that the Western spirit has not yet, in spite of so many terrible experiences, been cured of that obsession. What is the meaning, for instance, of the combined effort to perfect both aerial and chemical warfare? Might it be true that we are preparing to demand of an invisible rain of gas the very miracle which, before 1914, was hoped for by the great offensives, heavy shelling, strategic surprises, calculated to break the resistance of a powerful adversary in a few days? The chimera of an exclusive and terrible secret which should assure victory and hegemony to one people: is it going again to take possession of our minds, under forms that are even more chimerical than those of the past?

If this were so, Europe would be setting her feet on a very slippery path. That is why we must repeat the simple truths of which the history of the nineteenth century provide illuminating examples. There are no short wars, with very rare exceptions; there is no magic which can confer upon force the privilege of deciding in a few weeks or months the questions between peoples. War in its nature is a slow operation. To peoples who are no longer capable of making very long wars, because of their limited means and capacity for losses, no other reasonable course remains than to try to consolidate peace amongst themselves: for example, by making the League of Nations and the Kellogg-Briand Pact realities.

On Feb. 12 and 19, at 8 p.m., Mr. Roger Fry has arranged to deliver, at the Queen's Hall, two lectures on French art at the Exhibition. The first is entitled, "French Art: The Old Masters," and the second, "French Art: The Modern Masters." The lectures have been arranged by the National Art Collections Fund, whose members also had the opportunity of hearing Mr. Fry's brilliant lectures on Flemish Art in 1927, and on Italian Art in 1930.

It is announced that, by order of the executor of the late Princess Royal, there will be a four days' sale at 15, Portman Square, beginning on Monday, Feb. 15. Included in the lots will be a very considerable number of pieces of old French and English ornamental and decorative furniture: witness Louis XV. and XVI. style tables, bureaux, salon suites, a French canapé in floral tapestry, Chippendale and other mirrors, grandfather clocks, specimen cabinets, bronzes, ormolu candelabra, and so on; with a collection of porcelain, and various other interesting goods. The auctioneers will be Messrs. Curtis and Henson, 5, Mount Street, Grosvenor Square, W.I.

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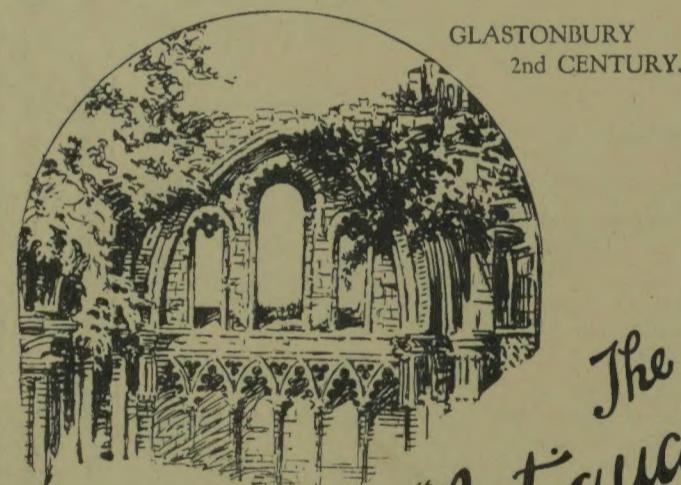


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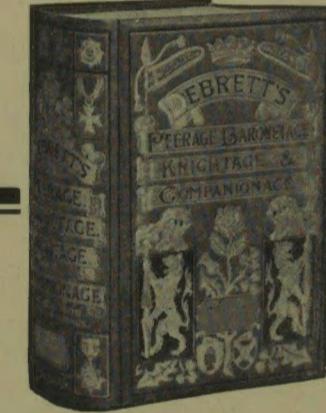
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